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PLAN OF THE DISSERTATION.

Historical Account.

Critical Account.

Appendices.

to mean dance, but in France and England it has been understood only in its transferred senses. It has conveyed the idea of :-

(a) strictly a poem consisting of one or more terms or triplets of seven, or afterwards eight-lined stanzas, each ending with the same line as refrain.

(b) a poem divided into stanzas of equal length, usually of seven or eight lines.

The different meanings of Ballad have been:-

I. a song or dance, or a song intended as an accompaniment to a dance, or the tune to which the song is sung. For instance the following are quated:- (a) "Another kind of ballet commonlie called f a l a s designed to be danced to voices". (Morley's Introduction. Music 180). (b) "unless we should come in like a Morris dance and whistle our ballat ourselves" (Ben Jonson. Love rest 12).

II. a light and simple song of any kind; now specially a sentimental or romantic composition of two verses , each of which is sung to the same melody, the musical accompaniment of which is strictly subordinate to the air. For instance the following may be mentioned:-

(a) for the singyn of a ballat to the king, (b) Bible, Bishops title. (The Ballet of Solomon), (c) Ballades of praise called encomia, (Puttenham's English Poesie I.xx), (d) No more the woodman's ballad shall prevail. (Goldsmith)

(e) She is singing an air that is known to me,
A passionate Ballad gallant and gay.(Tennyson Maud 1.v.)

III. In the eighteenth century, ballad came to mean a broadside. It was a popular song often celebrating and scurrilously attacking persons or institutions. For instance the following quotations:-

(a) many ballytes made of dyverse partye agayne the blyssyd sacrament. (Chronology of Gray Friar).

(b) who makes a ballet for an ale-house door. (Parness)

(c) accounts of arrestinge tempted to all manner of lewdness by infamous ballads sung in every cornor of the street.

(d) resolved that a ballad be made against Mr. Pope. (Swift, Further Accounts III).

IV. a simple spirited poem in short stanzas in which some popular story is graphically narrated. This sense is essentially modern; with Milton, Addison, and even Johnson the idea of a song was present.

V. The word ballad has also sometimes been employed to mean a proverbial saying but this use of the word was given a very short lease of life and soon became extinct.

VI. Ballade has also been a fixed form of poetry which had no connexion with ballad. It was a typical metrical form of middle English poetry like Roundel, Roundley, etc., only one of which has survived, viz the sonnet.

Definition.

Definition.

Probably the most difficult portion of a critical study of any subject is the definition, because it is a survey of the whole field of inquiry and throws light on its form and nature. To arrive at a good definition, we generally scrutinise the development of a literary form either from its beginning to the end or from its end to its beginning. Yet there may be topics where it is impossible to begin such an analysis in the manner we desire most. We may either begin by the origin or by the end. In this particular case, viz., of ballad, if we take its modern and developed form as our starting point, we cannot reach back to any definite conclusion, and therefore any systematic treatment of the subject becomes almost impossible. But if we take ballad from its origin we can hope to follow the process, which under the invisible hand of evolution in literature, brought about its final form. But as the origins are least tangible and most elusive, we cannot be sure of right results in a research of this nature. It is chiefly due to this difficulty that no satisfactory definition of Ballad has so far been given by any author.

Throughout the world, primitive man has been the same. Even today, in countries which have not yet received a single spark of civilization, we can see the surviving traces of the old life when the world was

young. It is not an uncommon sight for a tourist to see in Africa, Asia, Australia and many other islands, people dancing and singing on the occasion of festivals and other solemn celebrations. These people who are the lowest in point of civilization, for instance the nomad Arabs, the Sindhi gypsies in India, the Australian blacks, the American Red Indians and the Africans living in the great Shara, have several kinds of songs usually sung in dances of different nature. They have magic chants and prayer songs, often unintelligible to those who sing them in the dance, simply because such songs have probably been borrowed from tribes of alien forms of speech. There are war songs which are nothing but a few words appealing to their martial spirit. In all such cases it is only the melody and the rhythm which prompts the dance movements. It is obvious that in Europe also the ballad was originally a dancing song, and even when a story was told it was done in recitative fashion and the hearers danced and picked up bits to sing as a chorus to impart a fervour to the story. Such stories, also, generally told a tale of cattle raids, of the escape of a prisoner or of a battle. The story-teller usually improvised his song. He did not put it down to paper because he had no paper and knew no script. He only memorised it. Many hearers also did the same and thus these songs were orally transmitted from one person to another. In this process

of transmission they were altered by almost every singer; no individual stamp, even if there was any, being left upon them. They are thoroughly popular and masterless. It will not be an exaggeration to say that such songs did not lose much of their charm when successive dancing throngs altered them, because the original authors had the sole aim of producing a certain effect upon their audience and would not have, even if they could, added a single individual touch. The topics that were dealt with in such songs were the common property of the tribe or tribes and the mode of expression wholly communal. These dance-songs narrated stories of tribal interest, of the passions and actions of a community and not of an individual. It is possible that sometimes this singing and dancing throng was broken into two rival groups retorting responsively to each other. Evidence of such practices is not rare. It is just a little reasonable, therefore, to suppose that responses of this sort were impromptue, i.e. the improvisation of a group as a single unit, which afterwards a story-teller used to put in a regular form, to be sung and danced on a future occasion. But such a thing was not very common, and there is only a small minority which have pretentions of such an origin.

After this short discussion, if we sum up the different traits of this peculiar form of poetry, we come

to know that ballads are narrative in character, quite impersonal and meant for singing and dancing. They were composed by people of an early age who were free from literaby influences and were fairly homogenous in character.

Origin and Sources and Authorship.

How did the ballad originate? What are its sources, and who composed them ?.

Origin.

There is very little direct evidence regarding these questions, and the circumstancial evidence which is available has been so differently interpreted by different critics that it is very difficult to arrive at a definite conclusion. Internal evidence also is of a faulty nature, because even the earliest written ballads which surrive in manuscripts are not old enough to be authentic and seems to have been greatly modified by different agencies.

Inspite of this divergence in the opinion and views of different authorities only so much is universally agreed upon that "dance and music have almost an inseparable connection" and that these ballads composed by whomsoever they might have been, were meant for singing or rather were sung to a communal dance. It is now generally accepted that primitive social groups, under stress of a common emotion, expressed that emotion by the rhythmic movement of a tribal dance. This dance used to be accompanied by the chanting of crudely appropriate words. As mentioned above no doubt this singing, dancing throng was at times broken into two

two rival sections, answering responsively to each other. Evidences of such practices are easily available in almost any country. It is reasonable enough therefore to suppose that responses of this sort were impromptu and all of them put together, were the joint production improvised by a group. Out of these, afterwards fixed and conventionalized sprang up the balladry of every country and people.

The word Ballad as we have discussed in the previous section seems to have been derived from the Latin word Baller; which means to dance. Although etimology is not a safe guide to draw conclusions of such a nature, yet it throws a light which strengthens this conjecture. Probably dance did a great deal in shaping the metrical forms of poetry as it has done in determining the rhyme and meter of music; consequently I think that ballads, in whatever fashion they might have been made, called in originally the help of dance-movements for their full effectiveness.

Sources.

For the sources of ballad, we ought to look to the matter, "the stories which they tell, and the unconscious attitude which they reveal." Folklore of Europe generally supplied material for the earliest of

them. There are stories and superstition which do not bind themselves to any particular country or any particular people. They are so universal in their nature and appeal that every where they are claimed to be the exclusive possession of that people. The earliest ballads of the English people show that the Ballad-writers utilised the folk-lore of Europe in general and that of Scandinavia in particular; but they used them in such a way that these stories appear to be original. I do not mean that these ballad-writers were so good artists that they could give these stories a colour strong enough to make them appear of native origin. They partly did that also, but only in as much as the name of a town or a hero could transform the story. But this similarity of themes is mostly due to the fact that these stories were congenial from the first. "The world they tell of is full of powers stronger than man -- 'of Tam Lins and queens of Elfland,' and beyond it lies a grim life of the dead - fiery trials, mouldering graves, and vain revisitings of the beloved on earth." "The ballads present life as a tale that has significance; and the significance arises naturally - that is not from the supernatural side, but from the human passions. The ballads do not blink the passions; there is no pretence that this world is a quiet or decent place. It is not only that death, the inevitable end, is unforgotten and unhidden, but in half the stories

it comes tragically, by violence, by cruelty, by treachery, or by fatal error. But there is always the tragic redemption, unflinching acceptance; without revelliion, often without complaint." Now this is the outlook of life of the ballad-writer of England and Scotland, who lived in a country of unsettled conditions, and amongst a war-like and brave people; and this ought to be the point of view of any ballad-writer who lives under similar conditions, in whatever country on the face of the earth. The infancy of every nation is almost the same every where.

This explains the easy adaptation of stories of Scandinavian or of European origin by the British ballad-writer. It will not be out of place if we briefly mention the themes which are the sources of the British ballad.

1. Love is the theme of a large number of ballads. " The Bailiff's daughter of Islington" is an instance of the same. The lovers do not even care for their lives when they see that there are no chances of their meeting, but the moment they meet each other, the life which was not worth living a minute before becomes full of joy and pleasure.

2. Tragedies of elopement and the difficulties and perils of bride stealing are treated in an impressive way. They were generally based on contemporary events. The

position of lovers is made difficult by different agencies. Hostile brethern, 'usually seven in number' play quite an important and cruel part. Jealousy and rivalry are vital motives, which impart a super-tragic glow to the already tragic story. Adultery is at once punishable -- and severely too -- even on its least doubts. "John Steward kills his wife's lover, as he thinks; in reality it is her son Childe Maurice".

3. The superistition that the dead return to earth with various motives also attracted the notice of the ballad-writer. Sometimes it is the dead lover who comes to earth, drawn by the strong motives of love, and sometimes the ghost of a treacherously murdered husband comes back on earth to betray the treachery and get the criminal punished.

In some Scandinavian ballads probably of French origin, the dead mother returns to earth to visit her children oppressed by a wicked mother, and to induce her husband to take their part, and care for them. In the English specimen of the same, it is not the step-mother, but the uncle, who has been appointed the guardian of the orphans and the manager of their property, and who to acquire the property gets the children killed. In this case the parents do not revisit the earth to punish the criminal, but God takes the case in His own hands, and punishes the sinner. The object of such ballads- though of a late

origin -- is to beget sympathy for the helpless orphans. The ballad-writer makes no secret of it; and the "Babes in the wood" ends with this admonition:-

You that executers be made,
And overseers eke,
Of children that be fatherless,
And infants mild and meek;
Take you example by this thing,
And yield to each his right,
Lest God with such like misery
Your wicked minds requite.

4. There is yet another type of ballad which is based upon stories of adventures. This class either deals with the doughty deeds of persons, who have a vague historical reference, or relate the events of historical interest, which took place not later than the fourteenth century. A great many of them, no doubt, are confined mainly to Robin Hood series.

Apart from these, 'Chavy Chase' and 'The battle of Otterbourne,' are respectively the instances of the first two, and the 'Robin Hood and the Pindar of Wakefield' is one of the long Robin Hood series.

These themes in their different aspects are the sources of ballad.

Authorship.

There are many conflicting theories about the authorship of ballads. There is a class of literary critics which believes that ballads never had, what may be termed, literary characteristics; that they are essentially traditional; that like Topsy they were not made but grew;' and that a number of them have practically existed in traditional form from immemorial ages. The chief reason for this assumption seems to be, that some of them contain legends and superstitions of very ancient origin and of very wide-spread diffusion. It is suggested that ballads sprang out from carol, which is merely a kind of dance-song, and which has been in almost all countries the earliest characteristic memorial of primitive life. They say, it was composed impromtu, narrated local experiences, and was chanted to the accompaniment of dance-movements. It was not an individual but a whole dancing-throng which composed it. We are told, it is not at all personal, but communal, that is, it is a collection of verses, contributed by players in a round game, which have been put together.

Now let us take this theory and examine it.

To say that ballads are objective and lack the least mark of the maker's personality, because not an individual but a throng composed them, seems to be fallacious at its very face. There are great many poems, which

are as objective as any ballad, and lack the mark of the maker's personality as much as any of these folk-songs, and yet we positively know that Mr. Such-a-one wrote them. We are told on this account, that the author counts for nothing, and that the ballad is an expression of human nature in general, of the mind and heart of people as an individual and not of any person. Probably what this pronouncement signifies is that the sentiment which these ballads express are those of our common human nature. But we doubt the presence of such a community of ideas and feelings in the middle ages, when it is said that ballads came into existence. Ballads are the production of an age, when mankind was divided in its feelings, ideas and sentiments. It is true that ballads generally appeal to the common emotions of human nature, to the sense of wonder, pity, horror, awe. But we cannot argue on this ground, that they are communal productions, because various other forms of poetry possess the same characteristics, and are as much impersonal as ballad, but their authorship is known and universally admitted. "The ballads have in common with the best poetry, at least one very remarkable quality; a quality which is not intellectual, which is not actually necessary to the telling of a beautiful or moving story, but which seems to be added suddenly, beyond the expectation of the hearer, beyond even the intention

of the singer himself. I am for my part convinced that it is so, and it seems to me to explain the undoubtful fact that the work of a number of anonymous ballad-writers can give us at least one of the pleasures which we can get from the work of great poets." (a)

We admit that a ballad is only a dance-song, but that it was composed by a dancing-throng seems to be far removed from any thing reasonable. "However far back the origin of a ballad may be conjecturally placed, to believe that a poem was ever made by an evening-party is impossible to any one who knows anything of poems or of evening partias." (b) It is possible that persons may have contributed a chorus, but that persons danced and improvised does not only seem to be improbable but impossible.

Even if we take it for granted that the ballads are the combined achievement of a homogenus people who improvised under a particular impulse, and that improvisation happened to be exact according to ordinary rules of prosody, we can never believe that the verses thus uttered formed a complete, connected, and a coherent whole. It is said by some that there is little or no art in ballad poetry, but it cannot be denied that there is a wonderful uniformity in the form of ballad literature, so much so, that it has

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(a) Henry Newbolt. A new study of English Poetry Page 230

(b) " " " " " " " " " 232.

even been imitated by successive ballad-writers.

Taking these arguments into consideration, we may say that this theory is only party right. It is highly probable that ballads are connected in their origin, with dance, but that they were composed by a throng does not appear to be right. Surely the throng only rounded off the corners; but this amounts to only altering a ballad and not composing it.

Another set of critics on ballad says that the Scandinavian tribes had their 'Scalds', whose office and duty it was to compose ballads, in which they celeberated the warlike exploits of their forefathers. Similarly in England and Scotland, also existed at an early date a race of bards whose work was substantially the same.

"The first English men of letters of whom we have record - Smiths of Song, as they were called in the Yuglingla Saga - were the gleemen or minstrels who played on harp and chanted heroic songs while the ale-mug or mead-cup was passed round, and who received much reward in their calling. The teller of the tale in Widsith is a typical minstrel of this kind, concerned with the exercise of his art. The Scops (A minstrel of high degree, usually attached to a court) composed his verses and "published" them himself; most probably he was a great plagiarist...."(a)

(a) The Cambridge History of English Literature Page 3.

They prove the presence and strength of these people irresistible by a historical record: that when Edward I set himself seriously to the task of subduing the Welsh to his sway, one of the first measures he adopted was to destroy their bards, with no other object, except that of getting rid of those ballads which fostered their nationality.

Now on our part we do not deny the presence of bards and minstrels who are a stumbling block in our way. But we resent the dogmatic pronouncement that they are the authors of ballads. "This pronouncement seems to be due to the fact that there was a great number of ballads that claimed no author, and there was a class of poets, viz, minstrels who had left no poetry. It was, therefore, found convenient to attribute the authorship of ballads to minstrels. But this theory also fails to account, among other things, for the universal sameness of tone, of incident, of legend, of primitive poetical formulae, which the Scottish (and also English) ballad possesses in common with the ballads of Greece, of France, of Provence, of Portugal, of Denmark and of Italy."

Now there is another theory regarding the authorship of ballads. It is said that in the fifteenth century there were poets who composed ballads, and even though, they got their other works published they did not like to get

these ballads published under their name. This theory seems to be ridiculous on its very face for two reasons. Firstly, that these ballads are 'fatally unlike the work of any known poet'. Secondly, we cannot detect any reason for this peculiar sort of modesty, which the poets showed in publishing their ballads anonymous.

After having examined all these theories and finding them unsatisfactory, we come to another explanation -- that of Professor Gummere -- which satisfies, all the terms of the problem. "Were the ballads made by the people or by individuals? By both: first by individuals, and afterwards by the traditions of the generations, through which they have come down to us. In other words, though a poem cannot be made by a committee working simultaneously, it may be made by a whole people working upon it in succession; and it will then represent or express not the obscure and forgotten individual who first roughed it out, but the view of life of the community which instinctively changed it to its own likeness."

This seems to be the nearest approach to truth.

Henry Newbolt. A NEW STUDY OF ENGLISH POETRY P.P. 232

Period & Places of Ballad History.

Ballads selected by experts as a heritage from the days of yore are not necessarily found in the earliest written versions. They may not even have any connection with the primitive period except that they have been constructed on the model of ballads, that had such a history. Unfortunately we have no definite standard to indicate the period when a ballad was written. Some poets wrote after the old fashion even much after the invention of printing press. Thomas Chatterton composed a number of archaic-looking poems, which he represented as drawn from a manuscript of an early English poet named Rowley. To meet such pretenders and to find out the right and wrong and to differentiate between the old and the new, we have no test. Ballad antiquity cannot be indicated by external evidence. If it can be done at all, it is through the internal evidence. By internal evidence we mean the substance and the form of a ballad itself. Now regarding the substance it will suffice to say that in the earliest days only family affairs and bride-stealing and matters of this nature could attract a notice strong enough, to be celeberated in ballads. As regards the form of the folk-ballad, we may say that it is built upon one situation or incident. If a series of incidents is at all introduced,

it is done in such a fashion that they are very closely connected with one another, so much so, that they practically appear to be one. Such a situation or the group of related incidents, is presented dramatically. Dialogue is strikingly employed, and often this renders stanzas more effective. A system of repetition which alters only a line or even at times only a word -- is also introduced to advance the story each time. The following lines from "The Bonnie Banks of Fordie", which is a ballad quite rich in suggestion of public singing and dancing throngs, is an excellent example of our statement.

"He's taken the second ane by the hand,
And he's turned her round & made her stand,

It's whether will ye be a rank robber's wife,
Or will ye die by my wee pen knife?

I'll not be a rank robber's wife,
But I'll rather die by your wee pen-knife.

He's taken the youngest ane by the hand,
And he's turned her round & made her stand,

Says, 'will ye be a rank robber's wife,
Or will ye die by my wee pen-knife?

I'll not be a rank robber's wife,
Nor will I die by your wee pen-knife.

For I have a brother in this wood,
An' gin ye kill me, it's he'll kill thee !

This arrangement was continued throughout the ballad, but in another stage of balladry which seems to have followed the first almost as an adjunct, the central situation is broken up into several closely related incidents. Every one of them is presented like separate dramatic scenes in miniature, and is at times connected by a stanza or two of transition. It is interesting to note that the same device was employed by the Arabs in their earliest ballads, and that it still survives in oriental literature of today.
Panegyrics in oriental poetry owe most of their charm to transition verses, which follow immediately the introductory portion of a Qaseeda.

All the ballads of this type, whatever their form have the common theme of domestic interests. False wives and false lovers, illicit love and its consequences, cruel and hard-hearted brothers and parents, who hinder the course of true love and do not allow it to "run smooth," are the characteristic features of this type of balladry. Supernatural beings also, sometime, enter the action. They do so to carry off earthly lovers or to visit the objects of their earlier devotion in a ghostly form. In all these cases family is the largest unit. The

community only has its interests in its individuals.

But soon the community made another kind of ballad also. The former ballad of domestic tragedies continued to be circulated with little or no modification. It now began to be imitated also, because some new material was surrendered to it by the community. One folk often fought with the other to have an upper hand. Particularly along the English and Scottish border, the bold neighbouring folk raided the cattle, killed from ambush, and had fueds of various forms. Some bold men attached to themselves a following of persons of their own nature. They knew no law and obeyed no king. They earned their livelihood by their sword. The priest and the wealthy man was their enemy and permanent source of income. Robin Hood is the representative figure of this class. Border Ballad and the Outlaw ballad, which - to name their genus - are folk-ballads, flourished in the two centuries of border conflict, that is, from the middle of the fourteenth century to the middle of the 16th century, or from Chaucer's time to the awakening of the renaissance in England.

It is also possible that Robin Hood ballads might have been composed by persons, even hundreds of years earlier than the period they are said to have been written in. They might have been localised much afterwards.

All early ballads have tragic situations, though they involved or suggest physical prowess and adventure also. But, later on, manly prowess and heroic adventure became themselves the essential features.

After all these types of folk-ballad, we come across a new type, which may be called the Heroic ballad. We find few specimen of this in English. They seem to be best represented in the ballad literature of Denmark, where they were probably cultivated for and by the higher circles of society, and were sung before audiences which were probably familiar with them at first hand. The English specimen seem to be their adaptation, rather than original. In these ballads it is not the Harry, Dick or Tom, who is involved in action, but the king and his courtiers. The outlook of life is no more provincial. King Estmere is a heroic ballad. It is not a rough throng which is addressed in its first stanza, but the gentlemen, instead.

Hearken to me, gentlemen,
Come and you shall hear;
Ile tell you of two of the boldest brethern
That ever born y-were.

The tone of them was Adler younge,
The tother was kying Estmere;
The were as bolds men in their deeds,
As any were farr and neare.

Broadsides.

With the introduction of the printing press into England, the popular ballad entered upon a second stage of existence. Ballad-writers longed to see their ballads in print, and the printers and publishers were not slow in satisfying the craving. These ballads which came to be known as broadsides "were arranged in two double-column pages on the same side of a folio sheet, usually with a crude wood-cut surmounting the first page."

Broadside ballads may be classified in two kinds. The first older Broadside and the second later Political Broadside.

The Older Broadside did not mean anything more than the narrative material in verse form, which was printed on paper. A number of easy and adaptable ballad tunes grew up and eventually became themselves traditional. This sort of procedure went on, and it will not be wrong to say that it resulted a century later in the ballad opera, the best specimen of which known to us today is Guy's Beggar's Opera. The older broadside, whether they represent good old ballad stuff vulgarised, or some current adventure, were the peoples "yellow journal." A few of the lengthy titles of some ballads published

in the sixteenth century are enough to show us the stuff they contained.

1. "The true description of monsterious Chylde, born in the Ile of Wight, in this present years of our Lord God MDIXIIIIJ, the month of October."

2. "A briefe sonet declaring the lamentation of Backels, a Market Towne in Suffolke, which was in the great Winde upon S. Andrewes eve pitifully burned with fire, to the value by estimation of twentie thousande pounds, and to the number of faourscore dwelling houses, besides a great number of fourscore dwelling houses, besides a great number of other houses, 1586."

3. "The West-country Damosel's Complaint, or the Faithful Lover's Last Farewell Bring the relation of a young maid, who pined herself to death for the love of a young man, who after he had notice of it, dyed, likewise, for grief."

This sort of balladry continued to hold the mind of people. There is valuable evidence available, to show that the interest of the populace in printed ballads was great. In Shakespearian drama we come across Falstaff and Bottom who intend to have ballads made to serve their purpose of revenge or pride. Stage interested the people; ballads also did the same, and when the later

was added to the first, in whatever form, it became more interesting.

Chettle's "Kind-Harts Dreame Shows us a family of ballad-Venders in Essex busy in their booth singing gaily the selections they have on sale." Captain Cox is described in Robert Langham's "Letters from Kenilworth" as having over a hundred broadside ballads old and new "fair wrapt up in parchment". Izaak Walton tells of an honest ale-house with "twenty ballads stuck about the wall", and a milk-woman who sang 'Chevy Chase". Various small printers made a business of publishing current ballads, and certain minor writers composed a great number of these.

Besides these another prominent type of broadside ballad, sometimes carrying on very old traditions, but always directed at existing conditions, was the satirical ballad. Such productions were aimed against classes who were not liked. In the beginning, woman and priest were the objects of satire, and, later on, the recent developments in church and state. Political questions came to engage the attention of ballad-writers, and these political ballads enjoyed an immense vogue during the years just before the Restoration and again towards the close of the seventeenth century. They seem to have almost an unbroken history down to the "election Ballads" of Robert Burns.

Let us quote a few stanzas from 'the Five Carlins,' one of these election ballads which has the same tune as that of the famous ballad of Chevy Chase.'

There were five Carlins in the south;
They fell upon a scheme,
To send a lad to London town,
To bring them tidings hame.

To send a lad to Lon' on town,
They met up on a day
And mony a knight, and mony a laird,
Their errand fain wad gae.

O mony a knight, and mony a laird,
This errand fain wad gae;
But nae ane could their fancy please,
O ne'er a ane' but twae.

Now, wham to chuse, and wham to refuse,
At strife thir carlins fell;
For some had gentlefolks to please,
And some wad please thesel'.

Then out spak' mim-mou'd Mego' Nith,
And she spak' up wi' pride,
And she wad send the sodger youth,
Whatever might betide.

Earskine and Robert Dundas Easq. In the ballad the former gentleman is named as Hal and the latter, who got the job, is named as Bob.

But Scot with Scot ne'er met so hot,
Or were more in fury seen, Sir,
Than 'twixt Hal and Bob for the famous job,
Who should be faculty's Dean, Sir,

This Hall for venius, wit, and love,
Among the first was numbered;
But pious Bob, 'mid learning's store,
Commandment tenth remembered.

Yet simple Bob the victory got,
And won his hearts desire;
Which shews that heaven can boil the pot.
Though the devil - in the fire.

It is well known that the imposition by the English Commons of an excise duty on the tea imported to North America, caused the outbreak of the American war. The colonists went on board the ship which brought tea to their shores, and threw away cargoes into the sea. This incident is commemorated in a ballad named the American war. Many political incidents of note supplied themes to the broadside-writer, but I think the quotation already given above sufficiently serves our purpose.

From periods of Ballad history we now proceed on to places of Ballad History.

The connection of literature with geography, of fact and fiction you talk about with fact and fiction which mould your character, - the power of events to make a people intellectual or martial or both, - is a subject of unfailing interest for a student of ballad literature, which is the expression of the mind of a nation, be it through the lips of a throng or an individual. Before proceeding further, let us pause for a while and try to find what is meant by the literature of an age. Is it something which has no bearing to the life of a nation and exists independently, or is it something which almost logically follows it? The literature of an age, from my point of view, is an inseparable incident of that age. It is the deliberate expression, through the medium of language, of the likes and of dislikes, of sentiments, of the span of consciousness; in short, of the thought of an age."It is the thought crystallized into permanent form by written words." It is one of the many modes of utterence, through which a people express themselves.

Now taking for granted that the literature of an age is the deliberate expression of the spirit of that

age, we come face to face with the question, what are the causes which tend to produce, not only individual excellence in literature, but the bright periods when a whole nation or country fulfills its function? Without any hesitation we reply that it is an energy, which does not only produce great poets and musicians, but warriors also. But, what causes tend to produce the energy, and to direct that energy into any particular channel or into literary channels? Sure enough it is some powerful stimulus, which without exception, is determined and controlled by circumstances. It may be that the circumstances of an individual, offer him a stimulus in the form of love, of money, or ambition. It may also be enthusiasm in a noble cause, patriotism, religious zeal or "admiration of the noble things, done by those who have gone before us." In short these are causes which tend to produce poetry.

Poetry is a vast term and includes so many different verse-forms. There can be a very broad division of poetry, that is, poetry of spirit and poetry of thought. The former is poetry, only in as much as it is subservient to a technique. It does not deal with anything serious. It does not pretend to answer the how and why. It is only a portrayal of our feelings and sentiments. It is a bare statement of facts and passions. But the

poetry of thought is its contrary - not surely contradictory. It is a groping in the dark recesses of the working of our mential life, our active life is its outer expression. It does not deal with the narration of our life, but tries to explain it, It is not the outcome of a brain free from literary influences. It takes the past, the present and the future in its jurisdiction. Now this type of poetry is produced during the broading intervals, which a nation gets after an active and boisterous life of spirit is over or, better still, is postponed till any future occasion. Now obviously ballads fall under the category of the former. When you act and act boldly, from morning till evening and enjoy your hard earned leisure at night, you eat and drink, you sing and dance and, above all, you also play the role of a poet. The poetry which is thus produced is but a review, in chosen and enjoyable words, of what is happening around you, be it a cattle-lifting raid, a bride stealing adventure, or a doughty deed, or even a floating scandal or a pathetic story. Poetry of thought is never contemporaneous with the poet. It comes in a defined fashion, that is, first, the energy, then stimulus, and then leisure to reflect and then finally the finished material namely - Poetry. Poetry of spirit is one of the double functions of energy and stimulus. It does not require any leisure to reflect upon the

past, present and the future, for its completion. Now if the question arises 'why did Ballad flourish more in Scotland and North of England rather than in South, we can atonce say that probably such conditions as we have discussed above existed there, in that period when ballads are said to have been written. Let us glance back at that age. Sir Arthur Quiller-Couch says and rightly too, that the ballad with the impress we know upon it, rose, flourished, declined, within" the years 1350 and 1550. During this period, and between the two lines, one "from the Firth of Forth to the Clyde" and the other "from Newcastle-on-Tyne to St. Bee's Head" there existed not only "a man of genius as Quiller-Couch says - "who gave these songs their immortal impress and taught it to others, also he may have, taught the children or the Border the use of bow" - but also a race of heroic, warlike and honest folk who lived and fought and sung. The inhabitants of the Border "did not wince under the cruellest blows." They wanted to repay them, and whenever they could, they sang of them.

Did Scotland and North of England actually produce more ballads than the Southern England?

I am not prepared to accept the pronouncement in to to'. There is some truth in it, and the best is a misgiving and a morbid interpretation of a fact. I doubt if England produced fewer ballads than she ought

to have done. But unfortunately she does not possess all, she had produced . Most of it is lost. England collected, and preserved the ballad literature of Scotland and the North country, because she herself had passed the ballad-age.

She became a literature producing country much before Scotland. It happened so, probably because of an early settlement and an early development. The change of conditions considerably changed the trend of literature and ballads practically died out before the invention of the printing press. This accounts for the fact that we do not much come across the so-called real English ballad.

But there is quite a different case with Scottish ballad. The English, as we have said, had become intellectually more developed than the Scottish people, and out of love for that class of poetry, they took to collecting ballads and made quite a Scientific study of them. England had no such literary patron, to do with her what she had done with Scottish ballad literature. I believe that mostly it is due to this fact, that Scotland and the north of England are supposed to have produced more of ballad literature, than southern England.

COLLECTIONS.

By the middle of the seventeenth century, the ballad came to the attention of the amateur collector. Quite a goodly number of learned people thought that these specimens of old English and Scottish poetry should be preserved. The public also was prepared to accord a hearty reception to any such collection. Bishop Percy in the 'Advertisement to the Fourth edition of Reliques' acknowledges the fact, that this volume (namely Percy's Reliques) was sufficiently a favourite with the public. "Tom Durfey with his Pills to Purge Melancholy, and Allan Ramsay with his Evergreen and Tea Table Miscellany, blending old and new, genuine and spurious, with little thought of distinction at least kept traditional ballads before the English reading public. But there was not any good representative collection available to give the lover of ancient poetry a glimpse through the age of balladry. In 1765 Bishop Percy published Reliques of Ancient Poetry. He used almost all the material which was available. He has given a description of the different manuscripts and other collections which he utilized. A summary of this will be of considerable interest to a student of ballad-literature. He writes in the preface to Reliques:-

"It will be proper here to give a short account of the

other collections that were consulted, and to make my acknowledgments to those gentlemen who were so kind as to impart extracts from them; for while this selection was making, a great number of ingenious friends took a share in the work, and explored many large repositories in its favour. The first of these that deserved notice was the Papsian Library at Magdalen College, Cambridge. Its founder, Sam Pepys, Esqr., Secretary of the Admiralty in the reigns of Charles II and James II had made a large collection of ancient English ballads, near 2000 in number, which he has left pasted in five volumes in folio; besides Garlands and other smaller miscellannies. 'This collection,' he tells us, 'was begun by Mr. Selden, improved by the addition of many pieces elder thereto in time; and the whole continued down to the year 1200; when the form peculiar till then, Viz, of the black letter with pictures, seems for cheapness' sake wholly laid aside for that of the white letter without pictures.'

In the Ashmolean Library at Oxford is a small collection of ballads made by Anthony Wood in 1676, containing more than 200. Many ancient popular poems are also preserved in the Bodlein Library.

The archives of the Antiquarian society at London contains a multitude of curious political poems in large folio volumes, digested under the several reigns of Henry VIII, Edward VI, Mary, Elizabeth, James I, Etc.

In the British Museum is preserved a large treasure of ancient English poems in manuscript, besides one folio volume of printed ballads.

From all these some of the best pieces we selected and from many private collections, as well printed as munuscript, particularly from one large folio volume which was lent by a lady.

The old folio manuscript above mentioned was a present ffom Humphrey Pitt, Esq., of Prior's Lee in Shropshire, to whom this public acknowledgment is due for that and many other obliging favours. To Sir David Darlymple, Bart, of Hales near Edinburgh, the Editor is indebted for most of the beautiful Scottish poems, with which this little miscellany is enriched, and for many curious and elegant remarks with which they are illustrated."

This much, and no more, is known about the sources of Bishop Percy's Reliques, but this first printed collection of ballads created a great love for balladry in the heart of such a person as Sir Walker Scott, who afterwards published a similar collection himself. He almost got infatuated with Reliques, which he read, he says, 'with a delight which may be imagined but cannot be described.' Scott acquired a great love for not only English ballads but for French and Italian ballads also, and though

his German studies, begun in 1792, his ballad fervour received further quickening by his introduction to the modern balladry of German poets, whose interest in this form of verse was also, first, aroused by the Rehques of Percy. Scott's first attempt was not at collecting ballads. He took to translating German Ballads. In 1796 he published his first verse translation of some German Ballads. " He received, in 1799, an appointment to the Sheriffdom of Selkirkshire. This marked a still more important turning point in his life. It determined his permanent local connection with the border; and, meanwhile it multiplied his opportunities for the acquisition of old border lore and for augmenting his topographical knowledge of the district. An acquaintanceship now formed with Richard Heber, also, greatly aided him in his medieval studies; and he received valuable suggestions from the remarkable young borderer, John Leyden, to whom, and also, to William Lardham his future steward, and to James Hogg, he was further indebted for several ballad versions. The collection appeared in 1802 in two volumes; and a third volume, which included ballad imitations by himself, Leidis, and others was published

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The Cambridge History of English Literature Vl.(XII P.P. 5,6.)

in 1803. In subsequent editions, changes were made in ballad texts, by way both of amendment and of additions, the arrangement was altered and the notes were improved and supplemented. Though entitled Minstrelsy of the Scottish Border, it included ballads and other pieces which had no special connection with the borders either of Scotland or England. According to Motherwell, forty-three poems were published for the first time; but a few of these were forgeries by Surtees; some were not properly ballads; several had appeared as broadsides; and others were accessible in manuscript collections. Nearly all those detailing border feats or incidents or misfortunes, were, however, previously unknown outside the border communities; and it is to Scott and his coadjutors that we are indebted for the rescue from gradual oblivion of such fragments and rude versions of them as were still retained in vanishing tradition. Most of the versions published by Scott were of a composite character. Unlike Percy, he obtained several traditional copies -- often differing widely in phraseology - of most of the ballads; and he constructed his ~~various~~ version partly by selecting what he deemed the best reading of each, partly by amending the more debased diction, or the halting rhythm, or the imperfect rhyme, partly by the fabrication of lines, and even stanzas, to replace omissions, or

or enhance the dramatic effect of the ballad. In some cases as in that of ~~Kurmont~~ Kinmont Willie, fragmentry recitals were merely utilized as little more than suggestions for the construction of what was practically a new ballad, inspired by their general tenor; and large portions of other ballads, as in the striking instance of Otterbourne, were very much a mere amalgam of amended and supplemented lines and pharases, welded into poetic unity and effectiveness by his own individual art. The publication of Minstrelsy led, gradually, to a more critical enquiry into the genisis and diffusion of ancient ballad. By collecting several versions of many ballads and preserving them at Abbotsford, Scott helped to supply data towards this enquiry; while his introduction and notes tended to awaken a more scientific curiosity as to the sources of ballad themes, the connection of the ballad with old tales and superstitions and its relation to other forms of ancient literature."

Bishop Percy set the ball rolling, and Sir Walker Scott followed it. Both of them had done their bit so beautifully and zealously that a host of ballad-collectors caught the infection. Not only ballad collecting but a Scientific study of ballad-lore was taken up by many. Prof. F.J. Childe twice published collections of

English and Scottish Popular ballads. His first collection comprised eight volumes and was published in Boston in 1857-8. His second collection was practically a new work as bulky as five volumes. It was published in 1882-98 in Boston and New York. The fifth volume contains a bibliography (PP. 503-566) with the sources of the Texts (pp. 397-405) the Titles of collections of ballads (pp. 455-469) indexes, and list of ballad-airs.

Unfortunately this monumental work viz the collection of English and Scottish Popular Ballads is beyond my reach. ~~Popular Ballads~~ Inspite of many efforts I could not get it, otherwise it would have been most useful in giving a list of collections of ballads and the sources of the Texts. Here we can only append a list of ballad collections which is given in the Cambridge History of English Literature on pages 492 to 495.

J. I. Hales, J.W. and Furnivall, F.J. (ed) Percy Folio Manuscript. 3 volumes and a supplement 1867. This made possible the collection now recognised as final.

K. 2. Henderson J.F. Revised Edition of Scott's Minstrelsy of the Scottish Border. 4 volumes. Edinburgh 1902. With a general preface and particular introduction which tend to trace each ballad to individual authors, like Burns and Scott.

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L. 3 -Sidgwick, F. Popular Ballad of the Olden Time. 1903, 1904, 1907. 3 series 2 vols. issued so far. The introduction inclines to the theory that ballads belong to the people, but makes allowance for opposing views such as those of G. Gregory Smith and T.F. Henderson.

J 4 . Allangham, W. The Ballad Book 1865.

H 5. Aytoun, W.E. The Ballads of Scotland 2 volumes 1858.

6. I Bell, R. Ancient Poems, Ballads and Songs of the Peasantry of England 1857.

K 7. Buchan. P. Ancient Ballads & Songs of the North of Scotland. 2 volumes. Edinburgh 1828. Reprinted 1875, etc.

H 8. Chambers, R. Scottish Ballads & Scottish Songs. 3 Volumes Edinburgh 1829.

J. 9. Chappell, W. and Ebsworth, J.W. The Roxburghe Ballads, 9 volumes (27 parts) 1871-99.

-----Popular Music of the Olden Tune. 2 volumes. 1855-9. New Edition by H.E. Woolndge in 2 volumes 1893.

H --------A collection of National English airs .....and Essay on English Minstrelsy. 1840.

H 10. Dixon, J.H. Ancient Poems, Ballads and Songs of the Peasantry of England. Percy Soc. 1846.

b 11. Evans, T. Old Ballads. 2 volumes 1777. R.H. Evans Editor 4 volumes 1810.

G. 12. Finlay, J. Scottish Historical and Romantic Ballads. 2 volumes Edinburgh 1808.

G 13. Gilchrist, J. A. collection of Scottish Ballads etc. 2 volumes Edinburgh 1815.

14. Gntch, J.M. A Lytyll Geste of Robin Hode, 2 volumes 1847.

a 15. Herd, D. Ancient and Modern Scots songs, etc. Edinburgh 1769. Second edition 1776.

16. Tamisson, R. Popular Ballads and Songs. 2 volumes. Edinburgh 1806.

17. Tohuson, J. The Scots musical Museum. 6 volumes. Edinburgh 1787-1803. Edited by Sten house, W. and Laing, D. 4 volumes 1853.

H 18. Kinloch, G. Ancient Scottish Ballads. 1827.

19. Laing, D. Select Remains of the Ancient Popular Poetry of Scotland 1822. Editor Small J. 1885.

by --------Early Popular Poetry of Scotland 1885 and the Border 1822-6. Editor. Hazlitt, W.C. 2 volumes 1895

20. Maidment, J.A. North Country Garland. Edinburgh 1824.

------Scottish Ballads, 2 volumes. Edinburgh, 1868.

G 21 - Motherwell, W. Minstrelsy, Ancient and Modern. Glasgow, 1827,.

A 22. Percy, J. Reliques of Ancient Poetry. 3 volumes.1765. Editor, Wheatley, H.B. 3 volumes. 1876-7. Editor. Schoroer, A. 2. Halften. Heilbrown, 1889-93. (A detailed account of this book has been given in the beginning of this section).

c 23. Pinkerton, J. Scottish Tragic Ballads. 1781. See

also select Scottish Ballads, 2 volumes, 1783.

d 24. Ritson, J. Ancient Songs and Ballads. 2 volumes 1792. Editor. Hazlitt, W.C. 1877.

d ---------Ancient Popular Poetry. 1791. Editor. Goldsmid, E. 1884.

b ---------Scottish Song. 2 volumes 1794.

---------Select Collection of English Songs 1783. Editor. Park, T. 3 volumes 1813.

H 25. Sharpe, C.K.A. Ballad Book, Edinburgh 1823. New edition by Laing, D, 1880.

G 26. The Scottish Minstrel. 1808.

I 27, Whitelaw, A. The Book of Scottish Ballads. Glasgow 1844.

Universality of Ballad Themes.

It is interesting as well as instructive to observe resemblances of thought and expression in the poetry of different nations and ages wide apart. A similarity in the works of unknown poets of different countries and times tends to show us that there are certain subjects on which minds cast in large and comprehensive mould always think nearly alike, that human thought moves, so to say, in certain grooves, and that the same objects suggest similar ideas to different minds, which find expression in language almost identical, whether the poet be a rude Arab or an African or a European. No doubt the more advanced nations have their local and peculiar ways of thought and expression; and differ from each other much more than a nation in its infancy generally does. But these diverging lines seem to converge and draw nearer to each other, if we go back enough, when a nation is in its primitive social state. Mankind does not seem to be divided so much in its passions and prejudices as we think it to be. The ballad literature of different countries bears testimony to this statement. There are emotions which are common to all people alike. For instance, whatever be the state of the individuals of a nation, each one of them, without exception, has a tender

spot in his or her heart. The heart is sure to 'leap' up at the sight of a beautiful figure. A mere distant view does not satisfy the craving. You draw nearer and nearer to that object of attraction. You long to call that object your own. In short, you first like and love and then want to possess the object of your love. But the 'path of true love,' if not always, at least often 'does not run smooth'. And here gets in an other emotion, "the green eyed moster", jealousy. It is here that chivalry and treachery go hand in hand. Nobility of character and meanness become two different sides of the same picture. Heroic and cowardly actions rapidly and simultaneously follow each other. Therefore we can say, that, love, the first motive of mankind has in its train, jealousy, chivalry, low intriguing and often high heroic ideals. Primitive man is the easy pray of all these, and he must naturally sing of them.

Secondly we come to another type of love, namely, the love of greatness, commonly termed as ambition. Here again comes in the conflict for attaining a position, but the struggle is not only between two or three or even four individuals. The whole society be it primitive or cultured, seems to be pitched against each one of its members. Survival of the fittest is the law which prevails here, and the struggle for supremacy seems to be the line of action

of each one of them. The society, I say again, be it primitive or cultured, is in the state of either warfare or armed neutrality. Peace is so much extinct that even small dissentions can pitch Percys against Douglas. Here again a train of motives, some of them quite strong even in themselves, steps in, Brutality, bravery and diciet prevail upon better and nobler emotions. They fight and practise these - I do not know if I should term them - vices. And when every nation gets its recess interval they either weep or laught upon, what is over. But in both cases they sing of them.

Now thirdly we come to two other great moving forces, namely, religion and compassion. They also come under the category of love. They also have the same train of courage and cruelty. Their results are also similar, and consequently the parties engaged in this warfare also sing of "duties well performed" and battles well-fought.

After briefly surviving the course of these paramount passions of mankind, we can conclude that human nature is subserviant to these common emotions of mankind, and that almost all other feelings, sentiments and emotions are, in some form or other, the result of these. This accounts for the Universality

of thought and expression, in the whole bulk of ballad literature. We have to go a step further. Is there a universality in ballad themes also? Yes ! there is. Not alone in the ballad literature of Europe, but in the Asiatic ballad literature also. It will not be a bad analogy to say that just as man is almost the same all over the world, similarly ballad literature is almost the same all over the world. A man may differ from another in colour, caste and creed, but the typical characteristics are common between the natives of China and Spain. In the same way the typical characteris of the ballad literature of different countries are the same : and ballad themes are the typical charactertistics.

Apart from this there is another explanation also. Crusades undoubtedly produced a great effect "which not only brought the chief European nations in closer intercourse, but also acquainted them with the east". The incidents of many ballads are such that they may occur any where and at any time, and when a person who had seen many lands and heard many ballads and stories returned to his own country, he related them to his own people, and consequently such stories were turned into ballads.

"Many ballad themes are common to all the countries of Europe - some for the simple reason that human nature and events possessed through out these countries a fundamental similarity, others because of the wide-spread character of certain legends and superstitions, and a third class owing to their derivation from the same or similar old romances." (a)

The Moors conquerred Spain. They established quite a strong government there. There is no doubt that fusion of these two different nations did not occur, but it cannot be denied that the Arabs exercised a very great influence on the minds of the Spaniards. To the Muslims who settled in Splain early in the eighth century not only Spaniards but Europeans are indebted for many useful arts and appliances of daily life. Apart from these things the Arabs assiduously cultivated poetry and eloquence. As Professor E. H. Palmer says "with them, it was not merely a passion, it was a necessity; for as their own proverb has it, 'the records of the Arabs are the verses of their bards'". What the ballad was in preserving the memory of Scottish Border wars, such was the Eclogne in perpetuating the history and traditions of the Arabs. The Spanish Moors were not an exception. They also produced a great amount of such poetry. It is not far from truth to say that the Spaniards were

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(a) The Ballad in Literature by T.F.Henderson. P.55.

influenced by it. They borrowed Moorish themes. In a collection of Spanish ballads, by Lockhart and Southey, there is a portion allotted to Moorish ballads. In the introduction to the same volume, the editors say :-

"A few ballads, unquestionably of Moorish origin, and apparently rather of the romantic than of the historical class, are given in a section by themselves. The originals are valuable, as monuments of the manners and customs of a most singular race.

"Composed originally by a Moor or a Spaniard (it is often very difficult to determine by which of the two) they were sung in the village greens of Audalusia in either language, but to the same tunes, listened to with equal pleasure by man, woman, and child - Mussalman and Christian. In these strains, whatever other merits or demerits they may possess, we are, at least, presented with a lively picture of the life of the Arabian Spaniard. We see him as he was in reality, "like steel among weapons, like wax among women.""

Again the same Editors write :-

"But the strongest and best proof of the comparative liberality of the old Spaniards is, as I have already said, to be found in their ballads. Throughout the far great of those compositions there breathes a certain spirit of charity and humanity towards those Moorish enemies with whom the combat of the

national heroes are represented. The Spaniards and the Moors lived together in their villages beneath the calmest of the skies, and surrounded with most beautiful of the landscaptes. Inspite of their adverse faiths - inspite of their adverse interests - they had much in common. Loves and sports and recreations - nay sometimes their haughtiest recollections were in common, and even their heroes were the same. Bernado del Carpio, Fernan Gousalez, the Cid himself - almost every one of the favourite heroes of the Sapnish nation, had at some period or other of his life fought beneath the standard of the crescent, and the minstrels of either nation might therefore, in regard to some instances at least, have equal pride in the celebrations of their prowess ....At somewhat a later period, when the conquest of Granada had mingled the Spaniards still more effectually with the persons and manners of the Moors, we find the Spanish poets still fonder of celebrating the heroic achievements of their old Saracen rivals."

So much of the much available evidence from Lockhart and others, is probably enough to show that Spain, presumably the very rich and first ballad producing country of Europe learned and acquired a lot from the Moors, that is the Arabs, who had come from Arabia and had conquerred Spain. "Though any collection of Spanish ballads did not come out till 1511, yet in

oral form the ballads probable go back to the eleventh or twelfth century at least," at which date not many other countries had their own ballads. Now if we say that Spain had borrowed some stories from the Arabs, and ~~in had~~ imparted them to other European countries - through many agencies, minstrels being one of them / it does not seem to be far from truth.

Some where, in the foregoing lines, we have proved that there is a universality in thought and expression in almost all the ballad writing countries, and now we have a plausible conjecture that there is also a community of themes. Both these things combined make the ballads of any country very universal, in their themes and appeal, they are the heritage of mankind, and not of any individual race or country.

To add to the strength of this conjecture, we give a few instances to show that many a story, essentially the same in its nature, has been sung in different countries :-

1. "The Twa Sisters or the Cruel Sister of which the traditional Scottish versions are related to a broadside of 1656 or its derivatives, is notable for introducing a very old harp or viol tale, connected with a group of stories prevalent throughout the old world of Europe, Asia and Africa : a portion of the

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Literature of the world by W.L.Richardson and T.M.Owen Page 176.

drowned lady's body - her hair or her veins for the strings of a viol or harp, and her fingers for the pegs of a viol - having been used for a part of a musical instrument, it makes known her death at the hands of her sister,. Evidently the broadside is derived from a translation of one of the Danish versions".

2. Child Waters, an English ballad, according to M. Gaston Paris is derived from a French ballad viz L'accouchment an Bois, which in turn seems to have originated from the Danish Redselille og Medelvold and various German versions. This theme is also oriental. The cruel mother, the Duke's Daughter's cruelty have a somewhat similar tale.

3. "Earl Brand has a close relation with the Danish Ribold og Guldborg, and is probably a late derivation from it."(1)

4. James Harris, doubtless founded on an older ballad narrates a ~~strong~~ story nearly the same as that of a Danish ballad, in which a spirit "assumes the guise of the lady's lover and carries her off." Several Scandinarian ballads of German origin, Hynde Etin,

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The Ballad in Literature P.39. T.F. Henderson.

(1) Ballad in Literature Pp. 31-32. Henderson.

Clerck Colvin in some way or other narrate a love tragedy brought about by non-human personalities.

5. "Several ballads detail the wiles of the Fairy Queen to get hold of a human lover. In a Danish balld, of which there are also Norwegian and Swedish versions, she effects her purpose by giving the Knight an Elfin draught; but in Thomas Rhymer, derived from the old romance Ogier le Danois, her charms are a sufficient enticement." (a)

6. The various English and Scottish ballads viz. Lord Thomas and Fair Annet, Lord Thomas and Fair Elinor, Fair Margret and Sweet William, and Fair Margret's misfortune "are merely different versions of the same story, and there are also a number of Scandinavian versions."

7. In Sir Aldingar, "we have a theme which is the subject of ballads, tales and romances in Scandinavia Germany, France, Italy, and Spain, and apparently has some foundation in fact." (1)

8. "Another favourite, perhaps best known as King John and the Abbot of Canterbury, after Percy's version, has become thoroughly anglicised, yet bears marks of kinship with widespread riddle-tales, reaching as far the orient."

(a) Ballad in Literature. Page 33. Henderson.
(1) Ballad in Literature. Page 44. Henderson.
(2) The Art and Craft of Letters. Page 45 of the Article on Ballad - Sidgwick.

These instances which can be multiplied considerably, are sufficient to prove that the ballad themes are universally the same.

Technique of the Ballad.

The simple ballad, apparaently the earliest to develop, affords quite an interesting study of Technique. It is the most usual quatrain in English poetry. It consists in its simplest form of octosyllables and hexa-syllables; the even lines always rhyming, and the odd ones very commonly. In the best examples of every period, the lines are largely equivalenced, and it is not usual for the stanza to be extended to five or more. But we come across such variations, in the meter and stanza scheme of ballads produced in later sixteenth, early seventeenth, and almost throughout the eighteenth century. The most perfect example of ballad meter is Coleridge's Ancient Mariner.

One of the oldest features of the ballad is Refrain. It is a line recurring identically, or with very slight alteration, at the end of every stanza of a poem. In majority of cases the refrain is a meaningless collection of musical sounding words, and throws a light on the origin of ballad. No doubt there are instances available where refrain, every time it recurrs helps the narration of the story.(a)

(a) Manual of English Prosody. Saintsbury 272, 291.

Ballad is chiefly concerned with border feuds, bride-stealing, and domestic relations, frequently tragic in outcome. Romances of chivalry, belief in superstition, remniscenses of a fictitious past were the chief subjects which supplied ballad themes. Love is also a theme of some ballads but such ballads do not generally present the joyous aspect of love. The hero has to meet with opposition on all sides. Some of the master-pieces of ballad literature owe their charm and thrill to border feuds. Border chiefs are often shown to be implacable foes of each other from generation to generation. Battles of great consequences are brought about on account of small dissensions. Earl Percy goes to Chevy Chase 'to drive the deer with hound and horn' and Earl Douglas comes out to meet him here. Both the potentates loose their life in the fray" and of the rest, of small account, did many thousands die."

A few of the old Scot ballads treat of tragedies of elopement, which usually and successfully end to the special advantage of the lovers. Supernatural agencies play quite an important part, and often we come across a Fairy Queen who falls in love with a knight of great fame; or a witch who comes to rescue a simple maiden from the wiles of a false lover.

Communal animosity also gave rise to some ballads.

A Scottish ballad, the Jews Daughter, is founded upon the supposed practice of the jews in crucifying or otherwise murdering Christian children, out of hatred to the religion of their parents; a practice which has been always alleged in excuse for the cruelties exercised upon that wretched people, but which probably never happened even in a single instance.

Loyalty to the king, and an honourable execution of his orders has made many a ballad beautiful in form and sentiment. Sir Patric Spence is a typical example of this kind. In the infancy of navigation, the Northern Seas were very liable to shipwreck, but Sir Patric Spence at an order from his lord, the king, sailed right into the jaws of death. This fatal expedition happened under his command and proved very destructive to the Scots nobles. Such incidents had a historical background, though to say when they took place is rather difficult.

The fictitious personality of Robin Hood has also been vastly celebrated by ballad writers. The personal courage of this celebrated outlaw, his skill in archery, his humanity, and specially his equallising principle of taking from the rich and giving to the poor have, in all ages, rendered him the favourite of the common people, who sang his praises in innumerable songs. I do not believe that such a personality actually existed

but it is highly probable that the tupe existed. Many every-day incidents were a permanent fund of themes at the disposal of ballad writers. "The oldest of them are not of native origin; they came, as we have seen, from the ancient folk-lore of Europe and in particular from Scandanavia. But they are British by choice and favour; they were congenial from the first. "The world they tell of is full of powers stronger than man-of Tam Lins and Queens of Elfland, and beyond it lies a grim life of the dead, fiery trials, mouldering graves, and vain revisitings of the beloved on earth. The tales are primitive but, I think, not childish; a child may be pleased with them, but a child could not have made them. They have meaning-not symbolic meaning, for that must be consciously created; but they are in relation to human life."(1)

(a) Characterization.

The characters are largely from the ranks of the people, or from noble families who lived in the midst of the common people. The ballad writers generally narrated some important incidents, and to make the thing appear important they took to the device of involving in action one or more big personalities. The ballad writer took little care to develope a character; he merely asserted the pecularities and the traits of an individual. The reason for so doing is obvious. The spirit of the age

(1) A new study of English Poetry by Henry Newbolt. P.233

demanded from a knight to rise to any occasion, to be jealous of his honour, and to be chivalrous before his lady love. And as the ballads mostly narrated such incidents, therefore the very narrative fulfilled the double function of relating the story and developing the character. But such a treatment failed to develop a character thoroughly.

A developed character must dominate the action rather than be dominated by it. It should not do what the plot would have it do, but it ought to be consistent with life and with our notions of humanity. If it is drawn in too broad outlines, and to conform too far, it becomes a type, the composite portrait of a class. All the characters in a ballad are of this nature.

Adventure ballads are fairly packed with characters. The heroes portrayed are distinctively representative. Only in the case of border-ballads these heroic figures take on any complete characerization, and this is found in the person of Robin Hood. The Robin Hood ballads are probably the only ones which show any attempt to group characters for purposes of bringing out a contrast or a parallel. The interest is divided between experience of emotions and the delight in courage and physical prowess of a man. Though in border ballads this physical heroism is at its height, yet even there, such emotional factors as clan pride, devotion of a tenant to his over-lord, and

touches of piety enter in. Pity is the most easily excitable feeling in every heroic and brave heart. " Even the greatest brute in the whole series, fausé Edom O' Gordon, says, when he has killed the babe before its mothers eyes:' I canna look on the bonnie face As it lies on the grass!

It will not be useless to pause for a while and try to ascertain the opinion of that age of balladry about the virtue and vices which made a hero, a hero and a rogue, a rogue. It can best be done by quoting Henry Newbolt who in his most refreshing style has told us enough about it.

"Treachery, then the ballad-makers hated; cruelty they regretted; and to hurt a woman, to turn away from a fight or to give in before the blood gave out, was to them dishonour. They did not think it necessary, to keep the law, but then the law was not of their own making; it was either the bondage of their own convention or the rule of the rich. They cared little for comfort; love and wine and gold they loved, but these are not comfort. The sleek sensual abbot, with his ambling pad and his fat money bags, was their abhorrence -- he and his ally, the hard tyrannical sheriff, the mediaeval chief of Police. These two stood for a social order in

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which the spirit was enslaved to the body, and the body to mere authority. What borderer could bear with that? What free man would not applaud the stout fellow who struck his blow, and took to the green wood or the green road? The social order which the ballad-makers imagined for themselves, and which, at least in Northumberland and Nothingham, they supposed to have been put into practice, was a chaotic order, a wild and bloodstained life, but as they saw it and sang of it, it was a noble choice between two sets of evils. There are great possibilities, no doubt, in the life of peace and comfort, and we must hope they may some day be realised; but perhaps there is something to be said yet for the ballad life as an ideal. With all its crimes and sorrows, it was a life of the spirit; it was full of generosity and courage and sincerity; and, above all, it set Death in his right place.

It is but giving over of a game.
That all must lose."

This was, in brief, the sentiment of the age. All the ballad characters conform to it. The ballad writer had little choice to choose otherwise. His ambition was to make the thing appear thrilling. He did not do so by giving the subtle and complex feelings of a character; his audience could have never understood and appreciated it, probably even he could not give such a touch as consciously and regularly. Therefore he made his narration

of a nature which could get for its characters extreme pity, sympathy, and admiration for their being ruthlessly butchered, their brave stand and their doughty deeds. The aim of the ballad writers was not merely to express themselves, it was to express in such a way as to move the listners. To him the audience was a reality, and a vital element. After reading a few ballads we can safely say that the ballad-writers have acquitted themselves of their charge admirably. In short the characterization in ballad is of a naive character without the least complexity.

(b) Setting.

There ought to be always, an appropriate setting for every occasion. A king, while issuing royal mandates, is to be imagined sitting upon his royal throne, under a gold cloth canopy; and a general is pictured on the horse back standing under the shade of a tree and giving orders for the movements of troops, such an imaginative background consistent with the action enhances the effect considerably. This theory explains the use of painted curtains on a stage. Words which are uttered by an actor appear to be nearly real and springing from heart when they are spoken in an atmosphere

which suits them. In dramatic literature the words give their appropriate effect on the stage, but the poet who does not write for the stage, tries to give a word-picture. He is deprived of the use of the linen or paper curtain. He describes the scene and imparts a tinge of reality. In a narrative poem it becomes an imperative. The ballad writer was unconciously alive to this fact, and there is always a quite impressive though vague setting to every ballad. He was aware of this fact also that the geographical conditions of a country considerably influence the character of the natives of that place. Not only their actions, but their thoughts also seek a background which is consistent with their nature, and he paid proper heed to it.

Now looked from this point of view, it can be concluded that the ballad writer did not require anything more beyond the description of the scene, name of place, and the time, But these too are very vaguely used in ballads. Time is defined only so far as to meet some requirement of the story. Usually there is notime indication at all. Reference to place are more common, but they are little illuminating. Rarely a town is named; more frequently we hear of highlands or lowlands or sometime the north country. Details of place descriptions are also notably lacking. There is a garden or a wood or at the most a green garden or a

'silver wood.' Wherever the supernatural element is introduced the setting becomes rather vague, because the ballad writers far from supplying the imaginative setting, have been rather parsimonious in the use of even the broadest features of a scene.

Illustrations to this effect are abundant. But we will take some very well-known ballads and examine their setting. Let us take the famous ballad of Chevy Chase, which, as it seems, has historical background, but even in this ballad reference to time is made in such a vague term as "once", which means nothing and the only detail of place description is that the battle took place in Chevy Chase.

"God prosper long our noble king,
Our lives and safeties all !
A woeful hunting once there did
In Chevey Chase befail."

In the ballad of Adam Bell, clym of the Clough, and William of Cloudesly, who were three noted outlaws and whose skill in archery rendered them as famous in the north of England as Robin Hood and his fellows were in the Midland countries, the references to place and time are given in the following words:-

"Mary it was in the green forest
Among the leves grene

Whereas men hunt east and west
With bowes and arrows kene."

"As they sat in Englyshe wood
Under the green-woods tre,".

The names of towns are also rarely mentioned and reference to the season are seldom made. In Sir Patrick Spens,

'The king sits in Dunfermline toun' and sends out the famous sailro Sir Patrick on a voyage' at this time O' the year" when they are sure of being thwarted by 'wind or weet or hail of sleet'. Instances of this nature can be multiplied, but I think the quotations given above are enough to prove that the ballad-writers paid little attention to the use of an elaborate setting, and were contented with a very vague and meagre one.

(c) Organization.

Ballad as we have said is a narrative poem, and plays the same part in poetry which in modern times short story does in connection with prose. The simple ballad, as a matter of course, is a situation or incident. It is presented as concisely and vividly as possible.

There is little explanation attached to it. In most cases the situation is divided into two or more closely connected incidents or scenes. Often there are transition stanzas leading from one incident to another. The story proceeds right through its simple process and ends in a brief conclusion, which may be merely a retrospect or the tragic outcome of the story. Though we may not be certain of the fact that the ballad-writer consciously stuck to the formalities of technique, yet there is no doubt that if we analyse a ballad we detect a conformity regarding the ballad-form. Generally every ballad is divisible in the following fashion:-
1. Narrative Introduction. 2. One or more dramatic scenes, and connected scenes usually involving transitions. 3. Conclusion which at times is of a testamentry nature or is a lament.

I believe it is not always easy, and seldom possible to draw the lines of demarcation so as to ascertain where the one ends or the second begins. But in most cases it is possible and in all cases it is present. Now let us take a few ballads and examine them. Let us take "The Bailiff's Daughter of Islington". It begins:-"

There was a youth, a well-beloved youth
And he was a Squire's son;
He loved the bayliffs daughter dear,
That lived in Islington.

Yet she was coy and did not believe
That he did love her so,
No, Nor at any time would she
Any countenance to him did show.

These are the first two opening stanzas, in which the author has introduced in a brief yet vivid way the story which is to be narrated in subsequent stanzas. He has told us that the Bailiff's daughter could not be convinced or, better still, refused to be convinced that her lover, really loved her. This misgiving inevitably caused a great disappointment and the lover who had failed in his attempts of convincing her, left Islington for London. After her lover had gone away, she, realised her loss, and as a protest against her ownself, she "pulled off her gown of green, and put on ragged attire," and went out in search of her true lover. The story thus proceeds on, and arrives at the second stage, viz. the dramatic scene. To make the story turn reasonably the anonymous author puts in a transition stanza. The girl gets tired, and to take a little rest sits down on the road-side when she sees a man coming riding by. In her extreme need for money to satisfy her hunger and thirst, she catches hold of his bridle-reins and says "one penny, one penny, kind Sir will ease me of much pain." And now the dramatic

scene begins, and the man before giving her one penny, asks about her home, and she replies: 'At Islington kind Sir'.

Hearing the name of Islington, the lover in him is up again and he asks "O tell me, whether you know,

The bayliff's daughter of Islingtong.

and the girl replies:-

"She is dead, Sir, long ago.'

The dramatic scene thus develops and the moment it is finished the conclusion comes. We have said that the conclusion is either of testamentry nature, often telling us about the happy end or a lament on the sad fate of the character or characters. In this case, it is the former. The lover after hearing this sad news renounces the world, and wants to go away to unknown regions. The maiden recognizes her lover, shakes off her coyness and is prepared to become his wife that very moment.

O Stay, O stay, thou goodly youth,
She standeth by they side;
She is here alive she is not dead,
And ready to be thy bride.

It is a moment of extreme happiness to the lover.

In unmistakeable terms he gives expression to his joy and thus the ballad ends on this stanza:-

O Farewll grief, and welcome joy,
Ten thousand times therefore;
For now I have found my own true love.
Whom I thought I should never see more.

Let us illustrate our point again from the fortune of 'The Babes in the wood'. In the first four narrative stanzas the ballad-writer has introduced his story. He says:-

A gentleman of good account
In Norfolk dwelt of late.
Who did in honour far surmount.
Most men of his estate.

Sore sick he was, and like to die,
No help his life could save;
His wife by him as sick did lie,
And both possest one grave.

No love between these two was lost,
Each was to other kind,
In love they lived, in love they died,
And left two babes behind:

The one a fine and pretty boy,
Not passing three year's old;
The other a girl more young than he,
And fram'd in beauty's mould.

The father left his little son,
As plainly doth appeare,
When he to perfect age should come,
Three hundred pounds a yeare.

And to his little daughter Jane
Five hundred pounds in gold,
To be paid down on marriage-day,
Which might not be controll'd.

But if the childfen came to die,
Ere they to age should come,
Their uncle should possesse their wealth;
For so the will did run."

The dying parents left their children to be looked after by their uncle, who could not resist the temptation of possessing such a large estate and therefore after ' a twelve month and a day' bargained with two ruffians strong to 'slay them in a wood.'

These children were taken to a wood and were left in the very heart of the jungle by those ruffians. At this point the ballad-writer descfibes many a dramatic scene, of which the following is one:-

And two long miles he led them on,
While they for food complain;
Stay here, quoth he, I'll bring you bread,
When I come back again.

The pretty babes, with hand in hand,
Went wandering up and down;
But never more could see the man.
Approaching from the town;

Their pretty lips with black-berries,
Were all beamer'd and dyed,
And wehn they saw the darksome night,
They sat them down and cried.

This beastly action of the uncle of these unlucky children aroused the fury of God. His sin was visited upon him and his two sons. He was sent to prison as a bankrupt, his sons were drowned, and "his barns were fir'd, his goods consumed". The story seems to have run through its proper course, and the poet makes an end of it with a warning of a testamentry nature.

You that executors be made,
And overseers eke,
Of children that be fatherless,
And infants mild and meek;

Take you example by this thing,
And yield to each his right,
Lest God with such like misery
Your wicked minds requite.

(d) Dramatic Effect.

Though it cannot be said that all ballads are dramatic in nature, yet it is true that some of them are thoroughly dramatic and most of them have dramtic scenes in them. We cannot assign any reason for their being such excepting their themes. We can illustrate our point by quotations. But before doing so, I think we ought to be clear about our conception of dramatic'. The first thing, then, which makes a piece of narrative literature dramatic, is the extraordinary rapidity of movement. Secondly, dialogue is regularly present, and is as direct as possible. Thirdly, the conclusion of a ballad is also to be dramatic in effect, either through the appealing lament, presumably the utterance of the chief mourner.

To illustrate the first qualification of ballad regarding its dramatic effect we take once again Sir Patric Spens.

The king sits in Dunfermline toun,
Drinking the blude-red wine;

and all at once, as our experience of every-day life goes, he speaks out

'Oh where will I get a gude sailor,
To sail this ship O' mine?'

Almost always we find the intervals hurried over and we have not long to wait for some thing or other which comes in, and puts a life in the story. In the ballad of Chevy Chase the two earls meet and' make a cruel fight'. The ballad-writer does not allow them more time but 'both did sweat' and

--blood adown their cheeks, like rain,
They trickling down did feel.

The next moment Percy is lying down and Douglas is making his demand 'yield thee'. Percy does not surrender but says "I will not yield to any Scot
That ever yet wasborn".
Apparently one thing is not yet finished that in the immediately second line

There came an arrow keen
Out of an English bow,

Which struck Earl Douglas to the heart,
A deep and deadly blow.

Instances of the second are available as much or even more as that of the first. 'The Nut-Brown Maid' is a dialogue from the very beginning to the very end. In the first stanza there is an assertion from the lips of a man who has something to say against womanhood. In the second stanza which opens 'I say not nay,' a woman replies in an unmistakeably direct way.

Then again in the ballad of Chevy Chase, there is quite a brisk talk between the two earls. The following two stanzas are a good illustration of the same :

'But trust me, Percy, pity it were,
And great offence, to kill
Any of these, our guiltless men!
For they have done no ill.

'Let thou and I, the battle try;
And set our men aside,
Accused be he, Earl Percy said
By ~~shome~~ whom it is denied.

I can not resist the temptation of adding another quotation which aptly supports my point. This dramatic dialogue is between a mother and her son who has been poisoned by a lady whom he calls his true love. It is

from "Lord Randal"

O where hae been, Lord Randal, my son?
O where hae ye been, my handsome young man?
I hae been to the wildwood : mother make my bed soon
For I'm weary wi' hunting and fain would lie down
Where got ye your dinner, Lord Randal, my son
Where got ye your dinner, my handsome young man
I dined wi' my ture-love:mother make my bed soon
For I'm weary with hunting and fain would lie down!

Now let us take the last dramatic element of a ballad, I mean the testament device in dialogue form. The concluding stanzas of Sir Hugh of Lincoln afford a good instance of it. The mother who is in search of her child who has been drowned by a Jew in a garden well hears her own dead child say :-

Gang hame, Gang hame, O mither dear,
And shape my winding-sheet,
And at the birks of Merryland town
There you and I shall meet.

When bells were rung and mass was sung,
And a 'man bound for bed,
Every mither had her son,
But sweet Sir Hugh was dead.

Besides this testament device dramatic effect

has also been made prominent through the appealing lament of presumably the chief mourner. The ballad of 'Bonnie George Campbell' ends thus :-

My meadow lies green,
And my corn is unshorn,
My barn is to build,
And my bale is unborn."

or from "the fortunes of a beautiful one," The Queen's Marie :-

"O little did my mother ken,
The day she cradled me,
The lands I was to travel in,
Or the dog's death I wad d'ee.

(e) Imaginative Appeal.

But all these details do not explain the charm of balladry, there is still some thing beyond it. It is the element of imaginative power. Not all balladry has it, but a surprisingly large amount, however, reveal at least a flash of it. By the use of just the appropriate words the ballad writer throws a light on the picture which transfigures life for us in such colours, the very sight of which suggests

something beyond the mere picture of the incident. This 'something' can better be appreciated rather than analysied. We can only quote instances where the "sudden glories of pure romances" turn love and youth and beauty into agony, and agony again to loveliness."

Clarck Saunders he started and Margret she turned
Into his arms as asleep she lay;
And sad and silent was the night
That was atween their twae.

O Cocks are crowing on middle earth,
I wot the wild fowls are boding day;
Give me my faith and troth again,
And let me fare on my way.

The following are fragments from different poems which have a charm in them, a charm which "by some inexplicable process tuns the extremely natural into the extremely strange"

Last night I dreamed a weary Dream
Beyond the Isle of Skye:
I saw a dead man win a fight,
And that dead man was I.
(The battle of Otterbourne).

Half-owre, half-owre to Aberdour
'Tis fifty fathoms deap,

And there lies gude Sir Patrick Spens,
Wi' the scots lords at his feet.
(Sir Patrick Spens).

No human being who loves little children and realizes their helplessness can miss the appeal of the last lines of "The Babes in the wood". The following lines are so deeply tragic and yet so general in their appeal that they awaken sympathy in almost every heart.

These pretty babes, with hand in hand,
Went wandering up and down;
But, never more could see the man
Approaching from the town.

Later British Literary Ballads.

Introductory. As it has already been stated the great period of the ballad was the 15th century; and though it became a very popular form in the 16th century yet the general level was decidedly inferior to that of the earlier period. It was in the 18th century that the real revival of the interest in old ballad literature occurred, as exemplified by the publication of Bishop Percy's Reliques which led to imitation on a large scale.

Romantic Poets. I Sir Walter Scott (1771 - 1832) William Wordsworth (1770 - 1850) and Coleridge (1777 - 1834) may well be reckoned as the pioneers who first took up to the ballad in the 18th century.

(1) Sir Walter Scott was particularly adapted to practise this form of poetry. With his deep interest in adventure, and with his keen sense for picturesque description and obvious ringing melody, and with his inherent taste for the flavour of by-gone ages, combined with a masterful dexterity to employ a direct and simple language, he easily became a great ballad-writer. He stands at the head of all those, who have since sung of the battles and the daring rides by flood and field, from Macaulay's Lays of Ancient Rome, and Browning's 'How they brought the good news' to Kipling's East and West.

Scott wrote numerous ballads purely on the old ballad model, and in many of these he has employed the Scotch dialect which imparts to them an air of borderland, and reminds the reader of a real old ballad. We may for instance quote a stanza from Jack of Hazeldeam

Now let this wilfu' grief be done,
And dry that cheek so pale;
Young Frank is chief of Errington
And Lord of Langlay dale.
His step is first in peaceful ha'
His sword in battle keen
But aye she loot the tears down fa'
For Jock of Hazeldean.

This ballad contains many Scotch words. Ha' Hall Loot let, fa' fall, wilfu' wilful.

The'Outlaw' again is a perfect ballad as regards its theme and its manner of treatment. The sense of the opening lines

O Brignall banks are wild and fair,
And Greta woods are green,
And you may gather garlands there
Would grace a summer queen.

revarbates throughout the poem like a refrain as each stanza ends with lines very similar to those mentioned above.

Sir Walter collected a whole book of ballads

namely the 'Minstrelsy of the Scottish Border', which was published in 1802. Rosabelle which is contained in this volume is one of the finest of Scott's ballads. Though it has not the same artless 'naivette' of the genuine old ballad, yet the pictures are vividly portrayed and the rhythm is masterly throughout. In conveying the pathos without any word of comment, it has a Homeric ring about it. We see Rosabelle determined to cross the firth

Moor, moor the barge, ye, Gallant crew!
And gentle ladye, deign to stay!
Rest thee in castle Ravenshеuch,
Nor tempt the stormy firth today.

Last night the gifted seer did view
A wet shroud swathed round ladye gay;
Then stay the fair, in Ravenshеuch:
Why cross the gloomy firth today?

This ballad is divided into four parts; first being the introduction by the minstrel (lines 1 to 4); second, in which the scene on the bank of the tempestuous firth is depicted - the struggle between Rosabelle's filial affection and the fore-boding of her councillors (lines 5 to 24); third which pictures the strange and ominous light in Rosalin Chapel (lines 25 to 44); fourth and the last which gives a glimpse of the sequal and in

which the doom of the ill-fated Rosabelle is sealed in the following words :-

And each saint clair was buried there
With candles, with book and with knell
But sea-caves rung, and the wild winds sung
The dirge of lovely Rosabelle.

(2) In 1799, Wordsworth and Coleridge published their joint labour under the name of 'Lyrical Ballads' which underwent its second edition the next year. And though it was originally meant to defray the expenses of a certain trip, yet it contained some poems of a very high merit, like Coleridge's Ancient Mariner. It was on this account that 'Lyrical Ballads' has been called "the most sublime 'pot-boilers' of all literature".

II. Though Coleridge received much of his inspiration from Wordsworth, yet his manner of treatment was his own, and by writing the Ancient Mariner he became the fore-runner of that rare veine of modern ballad which culminated in Keat's La Belle Dame Sans Merci and Rossetti's Sister Helen.

The Ancient Mariner is an attempt, and the greatest in modern English literature, to reproduce in form and spirit the old ballad. Though not a few of the old ballads dealt in a popular manner with the supernatural, there is yet a great gulf between the greatest of them and the Ancient Mariner, both as a

poetic achievement and in the form and treatment. But for all the differences, the likeness remains. Of the many qualities of the Ancient Mariner, the telling of the story is the first thing, and is one of the greatest triumphs. Next in its simplicity of diction and in its avoidance of all irrelevant or merely ornamental matter, it is true to the ballad model. Similarly the repetition and echoes of words, and sounds, and clauses in the poem is only a more highly artistic use of a trick of the old ballads. In all these points Coleridge was working on the lines suggested by the old ballads, though in many cases carrying the art in their method to a higher degree. The Ancient Mariner is marked through out with an extraordinary vividness and realism of narrative, so that so, even the supernatural and the fantastic give the impression of intense reality.

The object disappearing from (lines 21 - 24) and appearing on (464 - 467) the shore and the position of the sun in relation to the ship (25 - 28) is marvellously noted.

The ship was cheered, the harbour cleared
Marrily did we drop
Below the kirk below the hill
Below the light-house top.
(ll 21 - 24)

Oh! dream of joy! is this indeed
The light-house top I see

Is this the hill? is this the kirk?
Is this mine own countree?

(ll 464 - 467).

The sun came up, upon the hill
Out of the sea came he
And he shone bright, and on the right
Went down into the sea.

(ll. 25 - 28).

In the most artless language, he has expressed the intense desolation and the awful doom of the mariner, when bereft of all his comrades, and left with no companions other than the sea-snakes.

Alone, alone, all, all alone,
Alone on a wide wide sea
And never a saint took pity on
My soul in agony.

The many men so beautiful
And they all dead did lie
And a thousand thousand slimy things
Lived on and so did I.

His equally awsome experience when the ship is navigated by the lifeless corpses is conveyed merely in the same simple language as before

The body of my brother's son
Stood by me, knee to knee
The body and I pulled at one rope
But he said nought to me.

In all these qualities, in its marvellous music, its combined true painting and subtle delineation of mental experiences, its dreamy, yet intesely real atmosphere of marvel, the poem reaches the high water mark of lyric poetry. "Not in the whole range of English poetry, not in Shakespeare himself has the lyric genius of our language spoken with such a note. (Quiller-Couch)

Love, originally composed as an introduction to the 'Ballad of the Dark Ladie', published in Lyrical Ballads is another fine specimen of Coleridge's powers. He himself comparing it with the Ancient Mariner declared of them both "they may be excelled, they are not imitable". But as a matter of fact Keats both imitated and surpassed it in his La Delle Dame Sans Merci.

She took me to her elfin grot,
And there she wept and sigh'd full sore;
And there I shut her wild wild eyes
With kissas four
And there she lulled me asleep,
And there I dream'd - Ah! woe betide !
The latest dream I ever dream'd
On the cold hill's side.

I saw pale kings and princes too,
Pale warriors, death-pale were they all :
They cried - "La belle Dame Sans Merci
Hath thee in thrall! "

3. Wordsworth wrote many ballads, published in "Poems and Ballads" first and second editions and elsewhere. They are like the old ballads as regards their simplicity of language and in being mostly on the contemporaneous subjects. But except a few, like, 'Lucy Gray', 'We are Seven', and 'the Childless Father', 'the West Star', the rest are dull and comparatively uninspired, viz., 'Anecdote for Fathers', 'The Pet Lamb' and 'Star Gazers'. The last mentioned have not any important bearing on our subjects and therefore we do not discuss their merits or demerits.

Pre-Raphaelites. Passing from these Romantic poets we then come to another group, the Pre-Raphaelites; of whom D.G. Rossetti and A.C. Swinburne are the most prominent ones. With their deep interest in the Mediaeval ages, and with a fixed determination to exclude from poetry and art, all that was conventional, ideas or words prevailing in the preceding age, they were able to compose marvellously typical ballads e.g. D.G. Rossetti's 'Stratton Water' or A.C. Swinburne's 'The Tyneside widow'.

Though Dante Gabrial Rosetti (1828-1882) himself called three of his poems as ballads viz., 'Rose Mary' (The White Ship' and 'The Kings Tragedy', yet six other poems of his can also be classified under the same head, viz. 'Sister Helen', 'The Bride's Prelude' (unfinished) 'The Staff and Scrip', 'Troy Town,'

'Eden Bower' and 'Stratton Water.' His obligation to old Ballad poetry is clear enough, but when all his literary affinities and obligations are traced, his work remains essentially original.

'The Kings Tragedy' forms one of a group of Ballads and belongs to that class of poems, so popular in the nineteenth century, of which the Ancient Mariner is an obvious example. "The Kings Tragedy is a fine historical ballad" (A.C. Benson's Rossetti P.107) and though it lacks much of Rossetti's own individuality, owing to his adherence to the historical facts, yet Batar takes the poem as the most typical of the author - "Perhaps, if one had to name a single composition of Rossetti's to a reader who desired to make acquaintance with him for the first time, it is the Kings' Tragedy one would select - that poem so moving, so popularly dramatic and life-like."

Of course, in this poem, we have an excellent example of all the most characteristic features of Rossetti's work : his music, his picture-painting his exaltation of love, his fascinated use of the supernatural, and his feeling of the tragedy of life. And even purely as a ballad, the King's Tragedy is a marvellous instance of a revival, by imitating, of an old verse-form. A few lines from the text, will show enough to bear out what we have just said of the poem. The King and the Queen are sitting alone,

And the song had brought the image back
Of many a bygone year,
And many a loving word they said
With hand in hand and head laid to head;
And none of us went a near.

(ll. 449 - 453).

These lines remind us of the old Scottish ballad. And further on we see, a simple belief in the supernatural of the people of the 15th century :-

"O king" she cried "in an evil hour
They drove ~~one~~ me from thy gate
And yet my voice must rise to thine ears;
But alas! it comes too late!

Last night at mid-watch, by Aberdour,
When the moon was dead in the skies,
O, king, in a death light of thyne own
I saw they shape arise.

And in full season, as erst I said,
The doom had gained its growth,
And the shroud had risen above thy neck
And covered thine eyes and mouth.

(ll. 464 - 476).

"The same lack of individuality (the hall-mark of a ballad) is the case in an even more marked degree with the white ship and the ballad suffers from a certain dryness and meagreness both of conception and

execution, which deprive the work of its characteristic flavour."*

Benson differing from Pater puts down Rose Mary as the most characteristic poem of the author. The whole ballad is dominated by a mystical supernaturalism and against a romantic back ground, the theme of slighted love is carried through, as if in a pageant to its awful but inevitable doom, culminating with the death of Rose Mary. The rhyme scheme is simple : each stanza is couplet followed by a triplet of rhymes. It opens thus :-

"Mary mine that art Mary's Rose,
Come in to me from the garden close,
The sun sinks fast with the rising dew
And we marked not how the faint moon grew;
But the hidden stars are calling you.

There is in every good ballad a certain lyrical element, a direct expression of emotion, as well as an indirect appeal to the feeling of others. And Rossetti is pre-eminently a poet of human passions. His ballads are in Pater's phrase, "red-hearted stories of impassioned action." Terrible passions are portrayed with relentless vividness in 'Sister Helen' and 'Edeu Bower'. In the one love is turned to hatred so intense, that it can only be appeased by the killing of the soul as well

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* A. C. Benson. Rossetti P. 108.

as of the body and is willing to pay the price of damnation to gain the revenge; in the other the passionate hatred sprung up jealousy is portrayed in the legendry shape of Lilth, the snake-women. The picture is at once of passions and super-human. Troy Town represents with frank realism sensuous passion in a supernatural setting of the classic mythology of venus and cupid, while the refrain "O Troy's down Tall Troy is on fire" brings to our mind the resulting nemises in the siege and sack of Troy. The wearing agony of secret shame is portrayed in the unfinished Brides Prelude with a complete exclusion of all supernatural element, but in Rose Mary the treatment of the same theme of the hidden sins is dominated by supernatural and mystical motives.

Rossetti often excells in bringing home to us the intense emotion, at the crisis of action by the use of the fewest and most simple and familiar words, so characteristic of the old ballad. Sister Helen, 'That terse fierce master piece' as Christina Rossetti called it, is indeed almost entirely composed of such moments of tension in which the relentless hatred of the wronged woman, expresses itself in an awful brevity and utterance.

"He sends a ring and as broken coin
Sister Helen
And bids you mind the banks of Boyne"
What else he broke will he ever join,

Little brother?

O Mother, Mary, Mother

Oh never more between Hell and Heaven.

(ll. 141 - 147).

He calls your name in any agony

Sister Helen

That even dead Love, must weep to see

Hate born of Love, is blind as he

Little brother

O Mother, Mary, Mother

Love turn to hate between Hell and Heaven.

(ll. 155 - 161).

Writing about the poem Lefcadeo Hearne in his Studies in Pre-Raphaelite Poets, remarks " I know nothing more terrible in literature than this poem, as expressing certain phases of human feeling and nothing more intensely true."

The staff and scrip again depicts the same expression of emotion and in a similar effective and simple language as before, so well suited to the ballads. The whole story is divided into four successive pictures showing the painter's instinct in the poet.

The only remaining ballad of Rossetti is Stratton Water, which is purely an archaic revival (1) Rossetti considered it successful only in so far as any

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(1) Benson P. 143.

imitation of the old ballad can be successful, but within this degree he believed it to be as good as any thing of the kind by any living writer." In fact the ballad is a marvellous attempt to reproduce the effect of the old model, in its simplicity, in its manner of telling the story and in its homely details.

'Lord Sands has passed the turret-stair
The court and yard and all
The Kine were in the byre that day
The nags were in the Stall.

(ll. 33 - 36).

A moment stood he as a stone
Then grovelled to his knee
'O Janet, O my love, my love
Rise up and come with me.
O once before you bade me come
And it's here you have brought me!

(ll. 49 - 54).

But the highest praise showered on this ballad is by Lafcadeo Hearne : "Certainly in English poetry there is no ballad more beautiful than this, nor we can imagine it possible to do any thing more with this slight theme."

The story is of a maiden Janet, who yields herself to Lord Sands, and then is wild with despair. Lord Sands who was made to believe her dead, comes across her all of a sudden and they are reconciled.

Rossetti was not to be bound down by any set restrictions of rhyme and consequently we see many

variations in rhyme-and-stanza-scheme in his ballads. In the staff and scrip, he uses with wonderful effect, his sisters favourite device, of a shortened concluding line.

She sent him a sharp sword, whose belt
About his body there
As sweet as her own arms he felt.
He kissed its blade all bare,
Instead of her.
(ll. 77 - 81).

Ah! what white thing at the door has cross'd
Sister Helen?
Ah! what is this that sighs in the frost?
A soul that is lost as mine is lost
Little brother,
Lost, lost, all lost, between Hell and Heaven.

The refrain in Suster Helen always represent the idea in the mind of the girl which she can not express to her brother.

'Edon Bower' is an equally original form of stanza, not however equally successful as the others.

It was Lilith the wife of Adam:
(Eden bower's in flower)
Not a drop of her blood was human
But she was made like a soft sweet woman
Lilith stood on the skirts of Eden
(And o the bower and the bower!)
She was the first that thence was driven

With her was hell and with Eve was heaven.

Both the refrains are repeated in the alternate stanzas throughout.

Next we pass on to Algernon Charles Swinburne (1837 - 1909). Swinburne has written many ballads and poems on the ballad style, most of which were published in 'Poems and Ballads' first series 1866; second series 1878, third series 1889 and the remaining in Posthumans Poems 1917. The ballads and poems on the ballad style, published in the three series of Poems and Ballads are remarkable for the lyrical element contained in them, yet sometimes depict poor narrative quality.

But the Poems and Ballads, the third series published in 1879, included a section 'containing nine border ballads of great value. i.e. The Weary Wedding, The Winds, A Lyke-wake song, A River's Neck-Verse, The Witch-mother, The Brides Tragedy, A Jacobite's Farewell, A Jacobite's Exile and The Tyneside Widow. They were written a quarter of century earlier! "Of these, The Tyne side widow is a perfect poem written in Northumberland Dialect. It is a marvellous success as a revival of an old form, and as an imitation of the old ballad ought to occupy a very high rank. The story proceeds on, without any useless interruption, and all the same the characteristic music is not impaired either, for example,

There is mony a man loves land and life,
Loves life and land and fee;
And mony a man loves fair women,
But never a man loves me, my love,
But never a man loves me.
The bairn down in the mool, my dear
O saft and saft lies she;
I would the mool were ower my head
And the young bairn fast wi'me, my love,
And the young bairn fast wi'me.

Lord Soulis, Lord Scales, and The White Maid's Woeing were published togather with other ballads in the Posthumaus Poems (1917) though written quite early. Lord Soulis has many points in common with the Tyneside widow. Elton in his Survey of English Literature 1830 -1880 remarks that the poem is "A surprising reproduction of the convention, themes and the ring of popular poetry; but out-ballad the ballad itself." The Ballad does not only imitate the old language but also, sets before us the convention and the superstitions of the people e.g.

"Lord Soulis is a King wizard,
A wizard mickle of lear:
Who cometh in bond of Lord Soulis,
There of he hath, little cheer.

He has three fair ways into his hand,

The least is good to see;
The first is Annet, the second is Janet,
The third is Marjorie.

They have putten fire upon his flesh,
For nae fire wad it shrink;
They have casten his body in the wan well-head,
For nae water wad it sink.

The White Maid's Wooing, though in accordance with the ballad style in its language, yet has not much of narrative character in it. But it has a marvellous sweep of an old ballad. e.g.

"How will you woo her,
This White Maid of thine?
With breaking of wastel,
Or pouring of wine."

Not with pouring of cups
Or with breaking of bread;
But with wood, that is cloven,
And wine that is red.

Not with gold for a ring,
Nor with kisses on lips,
But with slaying of sailors
And breaking of ships.

Christina Rossetti (1830 - 1894) closely associated with Pre-Raphaelite Brotherhood, has also written

many ballads, notable for their simple language and flow. Some of them are Cousin Kate, Maud Clare, Maiden Song, Jessie Cameron, and Lady Maggie. Maiden Song is more successful than others and Jessie Cameron, well depicts the pride of a 'Highland "careless, fearless girl", who 'made her answer plain'.

Future of the Ballad.

Two sections of this dissertation namely Periods and Places of Ballad History and the Later British Literary Ballads, put together, give an idea of the line of development of the Ballad, from its very early days down to our time, which is represented by Swinburne. The earliest type of the Ballad or Ballata which was nothing more but a "dance and song combined" (e.g. Cospatric, Earl Brand, Bonnie Annie), developed into ballads of dramatic dialogue (e.g. Lord Randal). Again it changed and was "adapted for one voice only by completely abondoning refrain or alternation" and narrated the story "in four line stanzas of direct narrative". Nothing of the old form remained in vogue, but a four line stanza and the incremental repetition which seems to be the last survival of the primitive refrain. Wife of the Usher's Well and Childe Maurice are examples of the ballad after its second change. At this stage the ballad seems to have come to a purely literary form, when it did neither require the aid of dance; nor even of a chorus of voices. This simple form even when plainly recited was effective enough to be useful for telling plain stories plainly. It proved to be a perfectly suitable form for the purpose to such an extent that ballad writers generation after generation have used it. To the middle of the Nineteenth Century,

we come across no exceptions when D.G. Rossetti departed from the conventional form. He did not reverently stick to any set restrictions and consequently we see some variations in rhyme and stanza-scheme in his Ballads. In the staff and Scrip he has used Christiana Rossetti's favourite device of a shortened line. Except Swinburne and Wilde hardly any body seems to have liked the old form. Only these two were faithful to the old cult.

Swinburne is the perfect imitator of the antique and about Oscar Wilde's "The Ballad of Reading Gaol" Holbrook Jackson says :-

Had the Ballad of Reading Gaol been written a hundred years ago, it would have been printed as a broadside, and sold in the street by the ballad-mongers; it is so common as that and so great as that.(a)

From Wilde we come to John Davidson who is quite an important ballad-writer. His ballads appeared in three different volumes,. namely, Ballads and Songs (1894), New Ballads (1897) and the last Ballad (1899). "His work even in what may be considered its most popular form, in his great ballads, was esteemed by a few rather than accepted by many. It is conceivable that in due time the Ballad of a Nun, The Ballad of an Artist's Wife and the Ballad of Hell will enter into the familiar poetry

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(a) The eighteen Ninetees by Holbrook Jackson Page 99.

of the people as they have taken their places in the realm of good poetry and are recognised by the cultured."(a)

Davidson is very fond of Blank Verse because he thinks it to be an apt form for expressing one's self. It is not strange that in his ballads also, he has very seldom tried to imitate the old models. His ballads are the typical productions of his age, and not the imitation of old ballads.

Now comes Rudyard Kipling whose first introduction as a poet was due to his Departmental Ditties, which only foretold a poet. "In 1892, a volume called Barrack Room Ballads and other Verses made its appearance; it was as though a bombshell had burst among the seats of literary judgment." The book contained many beautiful poems; Fuzzy-Wuzzy Danny Deever, and The Ballad of East and West being amongst the best of them. But they can hardly be called ballads, if the term is to be restricted to the class of poetry which is represented by The Milldams of Binnorie, Sir Patrick Spens, the Douglas Tragedy, Lord Randal and things of that sort. The old form is gone and the simple ballad meter is out of vogue. There is only one redeeming feature left, that is, in ballads dialect is used, which to an appreciable extent saves a ballad from becoming mere literature.

(a) The eighteen Ninetees by Holbrook Jackson. Page 227.

From these facts we can rightly conclude that a tendency for writing ballads is universally present, but the conditions which help the growth of typical ballads are notably lacking. It is "not fashionable for poets to sing of shepherd who told" his tale under the hawthorn in the dale,
but to talk of "the chance romances of the street". It is no more the sweet smell of "new mown hay" but that of the expansive scent - say Patchouli - which makes the poet hum his song. Arthur Symons, by no means an ordinary poet, reveals the taste of our times. He does not leave it to us to recognise the new birth of a taste - a representative product of the age, and far removed from the ancient likes and dislikes - but asserts it himself in quite precise terms. He says :-

Patchouli! well why not Patchouli? Is there any reason in nature why we should write exclusively about the natural blush, if the delicately acquired blush of rogue has any attraction for us. Both exist : both, I think are charming in their way; and the latter as a subject has, at all events, more novelty. If you prefer your "new moan hay" in the hay field and I, it may be a scent bottle, why may not my individual caprice be allowed to find expression as well as yours. Probably I enjoy the hay-field as much as you do, but I enjoy quite other scents and sensations just as well and I take the former for granted and write my poem, for a change

about the latter. There is no necessary difference in artistic value between a good poem about a flower in the hedge, and a good poem about the scent in a satchet. I am always charmed to read beautiful poems about nature in the country. Only, personally, I prefer town to country; and in the town we have to find for ourselves, as best we may, the decor which is the town equivalent of the great natural decor of fields and hills. Here it is that artificially comes in, and if any one sees no beauty in the effects of artificial light in all the variable, most human, and yet most factitious town landscape, I can only pity him, and go on my own way.

The above passage throws a very useful light upon the art and the life of our period. The poet seems to be fed up with the old form and is sure to takeup a newer creed "for a change". He prefers town to a country, and defends with sound logic "the artificial attitude of the decadence". Now obviously under these circumstances if ballad continues to be favourite with poets, it will not be the result of a spirit of yore. It will not deal with themes essential to real balladry but will instead become either diadectic or descriptive stories or at best a mere broadside. We have inherited from our forefathers their love for short stories but not for singing and dancing them. Instead we love to see the stories presented to us on the stage. It will not

be an exaggeration to say that drama has become a passion with us. Every society, as has been said, has a decorum appropriate to it; and the present social conditions seem to be favourable for drama, which only partly satisfies our craving for something ballad-like. Most modern poets seem to appreciate best the dramatic crispness of the shorter, more conversational ballad - the form usually regarded as primitive. Kipling presentation of the execution scene of Danny Deever is entirely in conversation. It seems to me to be the result of our two-fold liking; that is for drama and the ancient ballad.

In the end let us mention the final manifestation of the popular ballad. It is the prevalence of certain songs closely approximating the old ballads and known as Cowboy and Negro Ballads. They are anonymous in origin, omnipresent in circulation and depend entirely on oral transmission. A number of American scholars have made collections of this material, the most notable among them is that of Professor John A. Lomax. "In form the Cowboy and Negro Ballads display considerable variety, but the old alternation of eight syllables and six forms the basic structure of many specimaens, while others display the familiar couplet with alternative refrain". Many of the devices of old ballad ~~left to us~~. writers are worn out, and we see few traces of the Typical ballad left to us.

In short they are neither the typically old and nor can they be called the result of the development of the old British Ballad.

Our poetry has now become "subjective, introspective, analytical" and often so intellectual that even when we reflect upon the tragic situation of life, we are unable to shake off its modern sense. "The fighting life of nations" of today is probably much different from "the fighting life of our ancestors", Its influence is mainefested by the difference between the ballads of the past and the present. Only if the modern structure of Civilisation is completely pulled down, and once more we come to lead the life of our forefathers, I do not doubt we shall be able to sing in the same old fashion; but not before that.

Appendix A.

(Philological)

Minstrel:

The different forms of this word have been :- Menestral, Mynystrel, Ministrele, Minestrale, Mynystral, Mynistralle, Mynystrell, Mynnystrelle, Menstrelle, Menstrale, Menstralle, Munstral, Minstral, Minstrell, Minstrill, Minstrel.

In old French, Menestral, and in French Menestrel - In Late Latine Ministerialem, meaning one having an official duty.

In early use (that is down to the end of the 16th century) it meant a general designation for any one whose profession was to entertain his patrons with singing, music, and story-telling, or with buffoonery or juggling:and in modern romantic and historical use commonly with narrowed and elevated application :

A mediaeval singer or musician, especially one who sang or recited, to the accompaniment of his own playing on a stringed instrument, heroic or lyric poetry composed by himself or others.

The use of the word in Romantic poetry and fiction has so coloured its meaning that the application to a mere jester, mountebank, or conjuror, originally common, would now seem inappropriate.

In its transferred sense or rhetorically it was used for a musician, singer or poet, but from almost the beginning of the 17th century, Minstrel means a player on a Violin; a Fidler or piper.

Scold:

Scald. Skald, also as Scalld.

No satisfactory etymology has yet been proposed. It means an ancient Scandinavian poet : also sometimes in general use, as a poet.

Down to 1250, usually applied to Norwegian and Icelandic poets of the Viking period, but often without any clear idea as to their function and the character of their work.

1763 (Percy, 5 Pieces of Runic Poetry, Preface). 'It was the constant study of the Northern Scalds to lift their poetic style as much as possible above that of their prose.'

1775. (Warton, History of English Poetry). It is supposed that Rollo carried with him many scalds from the north.

1830 (Scott, Ivanhoe). It will readily occur to the antiquary, that these verses are intended to imitate the antique poetry of the scalds.

1886. (Athenaeum, 24th April 55 1/2) The skill with which the author has reproduced.....the alliterative verse of the Skalds.

Carol :

(Karol) in old French carole, a kind of dance wherein many dance together, also a Christmas song or carol; from the celtic : Koroll, a dance, a song, especially one expressive of joy : Shakespeare also applies the term to a devotional song, and it often signifies, specifically, a religious song or ballad in celebration of Christmas.

Appendix B.

(The Epic).

Introductory.

It is an interesting fact to notice that Epic Poetry is one of the oldest forms that have come down to us both in general literature and in the literature of any country or race of the world. If in the West, Illiad and Odyssey are the earliest creations of human genius, then in the East, Shah Nama and Sikandar Nama are the oldest monuments of poetic genius, and it is no wonder that they have the common characteristics of form and diction. Epic poetry, both in the East and the West, bears a strong resemblance with ballads which seem to be, as it were, units of a long composite poem, commonly known as Epic. With this clue to the understanding of the nature of Epic poetry, we proceed to define it.

Definition. True Epic is a narrative poem, dealing with great actions and great characters, which sometimes bear a historical reference, in a style befitting the pomp and the grandeur of the theme. Its interest is dependent upon action and character, that is to say, upon the story and the persons. The action must be a great or important action and the characters also must be great or important characters, because both of these, if so depicted, impart a certain elevation of tone,

and give an uplifting strain without which the poem cannot lay any claim to Epic honours.

Origin.

Unlike ballad, Epic is not connected in its origin with the communal dance; it is neither submitted, as a whole, to a process of oral transmission among people who were free from literary influences. An Epic poem generally is a pretty long poem - too long to be sung or recited at a stretch. Epic Poems are the productions of conscious artists who wrote them not with the idea that they may be sung or sung and danced.

There is a belief that before the Epic structures were produced, there were various smaller units, independently created and later fused to form these more extended national poems. It is asserted that their authors are either entirely unknown or are shadowy personages who may, just as probably, have been amalgamators and organizers. After a little scrutiny at this statement, it is obvious, that the persons who uphold this assertion want to profit by their own ignorance of the names of authors of some anonymous Epic poems, and consequently call these poems the final result of the fusion of some ballads. On the contrary, we can hold with equal certainty that the affinity in the themes of the Epic and the ballad

only shows the universal liking of particular themes, by the middle ages, and not the strange fusion of heterogenus elements. If we do not know the names of the authors of a few Epic poems, it is not because individual authorship cannot be claimed, but

Many a gem of purest ray serene
The dark unfathomed caves of ocean bear.

Besides this the unity of action and character and the uniformity in diction, sentiment and expression in an Epic poem, claim an individual genius for their authorship, and hence it seems to be a literary crime to say that not Homer but a host of ballad-mongers wrote Iliad and Odysoey and that Shahnama was not written by Firdausi.

Periods of Epic Poetry.

Like the ballad Epic poetry can be classed as belonging to two different periods; namely, the authentic or traditional, sometimes called the Epic of growth, of which Beowulf or Iliad or Odyssey may be taken as typical instances, and the imitative or literary or classical, such as Virgil's Aenaid and Milton's Paradise Lost. Both these types resemble each other, in as much as they deal with the deeds of heroes, generally the legenary heroes of a race, and also in as much as mythology and supernatural element play an important part in their plots. They differ, however, in that the

authentic Epic is of a simpler and artless character, and full with legends that were still alive in the hearts of the poet's contemporaries; while in the classical Epic the style conforms to more or less an established convention, and the legendry basis of the story is derived from mythology and the poet's imagination.

The history of Epic form is not so much concerned with ancient Epic as with the art-epic or classical epic, which are always the creations of a known poet, who wrote his poem in strict accordance with the formulated ideals and principles of technique. We can trace back the origin of this period to the time when Virgil composed his Aeneid, most cleverly imitating the two Homeric poems Iliad and Odyssey. Virgil was a patriotic poet and 'master-craftsman in verse,' and his poem Aeneid became a model for all times. English attempts at Epic, for instance, have never been inspired by Beowulf, they have not even been affected by it, but most of them are 'Virgilian' in many respects. Virgil in composing this 'Significant Art Epic' clearly set the fashion for imitation. He constantly had, as it seems to be, Iliad and Odyssey before him. His dependence upon these models is evident from the details of his story.

His successors both in England and elsewhere followed his line of action, and stuck fast to the trend he had followed, but they emphasised the love-motive, and in

certain fundamental things they were exactly the opposite of his classical masterpiece. As a result of this, Italian romantic Epics came into existence. "Prowess in arms and partiotic significance were still maintained, but the heroic figures were lovers first and then doughty warriors, that they may please their ladies. Events were vastly more crowded and complicated with numerous Episodes leading nowhere in particular, underplots entangled with the main issue, and so many characters of importance that it is difficult to fix upon a real hero at all. Whereas the classical Epic was confined to our action of one man, this new poetry admits many actions of many men, and unity of action is no more".

These Italian romantic Epics were the cause of the immediate inspiration of England's first great attempt at any form of art-epic viz the Faerie Queen of Spencer. Its setting is legendry, but the legends are drawn from English romance and English folk-lore, with great patriotic appeal. Many other poets followed this School of Epic poetry, but Milton went back to Italian and Latin masters. In Paradise Lost we find a unity of construction comparable only to that of Milton's Model, the Aeneid. "Paradise Lost is a great poem because it develops in artistic unity one great imaginative conception, and abounds throughout its course in daring flights of fancy into unknown and unknowable regions".

A minor form of the Epic of art may also be mentioned here, viz., the mock Epic or Burlesque. In this form the technique of regular Epic is employed, but the theme is vastly different. Under the mask of heroic actions, it aimed to satarise the follies and foibles of the time. It presented a dignified subject in a flippant and disrespectful manner, in a Slang and Vulgar style or it celeberated some hopelessly trivial subject with all the dignity and form of an Epic. Pope's delightful poem 'The Rape of the Lock' is one of the finest specimens of mock heroic poetry in the English language. Its theme is the theft of a curl from the head of the beautiful Belinda. The theme, as it is, does not deserve a treatment of this nature, because there is absolutely no occasion for Epic dignity or Epic action. But the jest lies in treating it as such. In short, with reference to art-epic the burlesque and the mock-epic are very nearly the same which the broadside is to ballad.

~~The Technique of Epic or Romance~~

Technique of the Epic.

Theme.

The theme of an Epic, usually is the narration in a composite whole of the martial exploits of a hero, chosen to fulfill a national destiny. The chosen hero

is either a pet of Gods and Goddesses and is constantly helped by them in the achievement of his purpose, or is hated by them and is repeatedly thwarted in the fulfillment of his mission. In the romatic Epic the element of love is also introduced, and, as we have already said somewhere, the hero is a lover first and a doughty warrior afterwards. "Epic poetry is an intimation of life and aims to please as well as thrill and inspire a widely scattered public with the fruits of the author's imagination" and let me add- his knowledge of mythology. In the section on the origin of Epic, I have maintained that Epic poems are the creations of the genius of conscious artists, and now I add to it that some of these beautiful poems were written with a definite moral or didactic purpose as their basis. They convey Ethical truths, and sometime insist that they:-

Assert eternal Providence
and justify the ways of God to men.

Plot. "The plot of an Epic-poem is characterized by greatness of scope and majesty of incident". The action is unfolded with ease, and is allowed a latitude in time. The smallest details which generally hinder the action, are also allowed a place, if they only fit in as a part of the whole scheme. The necessity of one organic action cannot be over emphasized.

It must seem to be a long-drawn-out action, which began at a particular point, reached its Zenith and then eventually ended. Just as the unity of action is an imperative, similarly the domination of one character or hero, as it is termed, is inevitable. An Epic poem must be the "one action of one man."

Character.

Characters ought to belong to that class, which, even merely by dint of their aristocratic station in life, may command not only respect but veneration, and not only love, but love and awe both. To match the grand scheme of an Epic poem they ought to be highly accomplished in every phase of human life. In brief they ought to be grand enough in words and deeds to be loved or loathed by gods and goddesses.

Appendix C.

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